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MAY 2015 | TOOLS, TECHNIQUES & CREATIVITY

The Travel Photography Issue

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THERE, AND EVERYWHERE

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YOU WERE TRAPPED ON
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➤ SHOOTING OFF THE GRID IN
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➤ TIPS ON EARNING A LIVING AS A
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Flash Unit Models	Output Setting	Total WS	VLX™ Recycle	VML™ Recycle	ION Recycle
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3 Einstein™ E640s	Full Power	1920 Ws	5.3 sec.	13.0 sec.	15.8 sec.
4 Einstein™ E640s	Full Power	2560 Ws	7.2 sec.	15.9 sec.	19.2 sec.
4 Einstein™ E640s	Half Power	1280 Ws	3.3 sec.		
1 AlienBees™ B1600	Full Power	640 Ws	2.0 sec.	4.13 sec.	4.4 sec.
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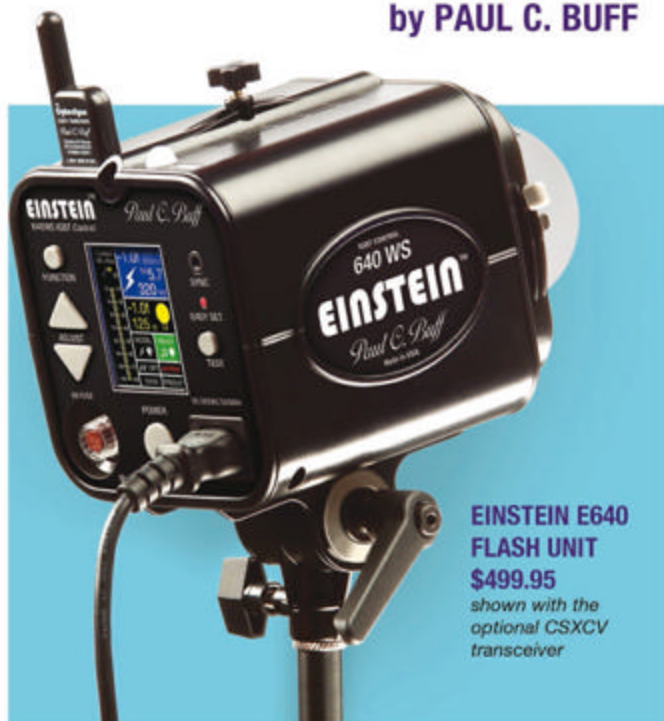
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© Seanna Kennedy

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ON THE COVER

This past summer Josh Miller explored the Grand Canyon of the Tuolumne River in Yosemite National Park. Miller and a friend spent four days in the canyon scouting locations within a few miles of their base camp. As a result of their daytime scouting they discovered new locations to shoot, like the magnificent waterfall on our cover. To give an overall feeling of scale to the waterfall, Miller included his friend in the frame.



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Living the Dream of a Travel Photographer

FOR MANY PEOPLE, travel photographer must sound like a dream job. Get hired by a fancy magazine (*National Geographic*?) to go shoot in an exotic locale; spend your days photographing beautiful beaches and idyllic sunsets in paradise and your nights wining and dining with the locals; see your photos printed in gorgeous two-page spreads that will be seen by millions of people around the world; collect your paycheck and do it all over again.

While that might sound like the perfect life, as we all know, it's mostly fantasy. That's not to say that travel photographers don't live certain aspects of the above description but, obviously, it's a lot more hard work, hustling, and a constant struggle for assignments and paychecks than most regular folks realize. Despite those realities, there's still something about the romance of travel photography that excites us, which is why this issue is one of our favorites to put together.

To that end, we've squeezed a ton of great travel stories into this issue to educate and inspire you. In fact, we had so many travel pieces with wonderful photos this month there wasn't room for some of our regular coverage. For instance, you may notice that for the first time in recent memory there aren't any camera reviews in this issue. Don't worry; our reviews will be back next month. If you find you can't wait, visit Shutterbug.com where we've been posting exclusive online reviews of the latest cameras, lenses, lighting, software, and photo accessories. You also might notice that Maria Piscopo's popular *Business Trends* column is missing this month. Again, that's not a permanent change: her column returns in next month's issue.

Now that I've told you what's not in our May issue, here are some highlights of the fabulous stuff you'll find in these pages. If you want to learn what it's really like to be a travel photographer, read Jack Neubart's profile of John Shaw on page 70. While Shaw's life is far from glamorous—most of his image sales come from the highly competitive travel stock market—it has an independent appeal. "I like working totally for myself, on my own schedule," Shaw says. Check out the story to read tips on how he's able to capture his sellable travel photos to make this lifestyle work.

You don't, necessarily, need to travel to new and exotic locales to shoot winning images. On page 84, Josh Miller discusses how he often goes back to the

same spots over and over again. "The truth is the best photographers are the people who log the most days in the field and know their locations like the back of their hands," Miller says.

And then there's Blaine Harrington who, in his *On the Road* column on page 28, says some of his favorite travel shots are captured right in his own backyard. "I'm pretty sure that most photographers will find close to their homes photogenic possibilities perfect for a day trip, a weekend, or a longer excursion," Harrington writes. "For some, an in-your-own-backyard photo essay self-assignment can be terrific preparation for planned long-distance travel."

While that's great advice for any aspiring travel photographer, the spectacular image that accompanies Barry Tanenbaum's *Talking Pictures* column on page 22 should come with a world of warning: Don't try this at home or out in the field for that matter! The image is of a terrifying tornado, which stormchaser/photographer Jim Reed captured along the Kansas-Colorado border. At one point, the unstable tornado suddenly turned and came straight at Reed. "So much of what I'd learned in all the years I've been doing this came into play that day," Reed recalls.

Or in other words, it's ok to live the dream of a travel photographer but be careful to avoid the nightmare! ■

Barry Tanenbaum

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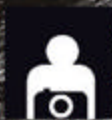


A COMMON BOND

While walking around the pyramids in Cairo, Egypt, in 2004, photojournalist Ami Vitale spotted a man sitting alone in the desert with his camel. "We did not share the same language to speak to one another but as I approached, he laid his head on his camel's head," Vitale recalls. "It was clear he wanted to express something to me. I think he wanted me to understand the bond he had with his camel." Vitale captured the image with a Nikon D1x and a 16-35mm lens. Settings were 1/160 sec, f/22, focal length 22mm, and ISO unknown. "I'm fascinated by the connection people have with their animals and the natural world," she says. "I see it everywhere and it shows how much we need these creatures, perhaps more than they need us." See more of Vitale's work at her website: www.amivitale.com.

© Ami Vitale





CREATIVITY

PICTURE THIS!



© Wes Iversen

Low-Light Noir

WE DIDN'T KNOW what we'd get from *Shutterbug* readers for this month's Low-Light Noir assignment but we knew it would be interesting. And it certainly was! Readers gave us what we asked for, posting a range of dark and moody images that recalled classic "film noir" movies. There were so many great shots, most in grainy black and white but a few in crunchy color, that it was hard to choose just 10 low-light noir favorites but we did. Here's looking at you, kid!

▲ DARK INTENTIONS

Wes Iversen's murderous image sent a chill down our spine. The shot was captured in a totally dark room using a Nikon SB-700 Speedlight as the only light source. "The image was created with the 1974 neo-noir film 'Chinatown' in mind, specifically the scene in which a man flicks a knife and cuts open Jake's (Jack Nicholson's) nostril," Iversen explains. He shot it with a Nikon D7000 and a Tokina AT-X 100mm f/2.8 Pro D Macro lens at f/22, 1/2 sec, ISO 100. He then converted it to monochrome using Topaz B&W Effects, with additional processing in Adobe Lightroom 5 and Adobe Photoshop CC. "The gleam on the knife blade was added using Topaz Star Effects," Iversen says.



© Mike Haidley

◀ DARK SILHOUETTE

Mike Haidley's description of how he shot this image is pure "gumshoe" detective-speak. He writes: "I was in the Haymarket District of Lincoln, Nebraska, where I had finished a job for my good friend Jake, when this classy bit of brickwork jumped right out in front of me. Never being short on words or actions, I spied this classy-looking dame just behind me. I asked her to snap a shot with my iPhone. She complied but didn't stick around long enough to see the results, which is the story of my life. Besides, I had a cold beer waiting for me at Dixie's and I didn't want it getting warm."

▶ HILLARY MAE

We don't know what the woman on the phone just heard but it probably wasn't good news! Robert Brosnan shot this cinematic image as part of a "one-light photo class." He captured it with a Sony SLT-A57 camera and a Tamron 16-300mm lens at 150mm, 1/60 sec, f/6.3, ISO 800.



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**READING TERMINAL AT NIGHT**

Bruce Casale captured this overhead image of “the famous Reading Terminal in Philadelphia at night” using a Canon EOS Rebel T2i. He later converted it to black and white using Topaz B&W Effects software to get the über-grainy and contrasty look. The image was captured at ISO 3200, f/3.5, 1/8 sec.



© Bob Larson

LIBRARY NOIR

Bob Larson shot this shadowy “self-portrait” from the top deck of the library in Prescott Valley, Arizona. “Camera set on the floor, timer set, then I ran to the window,” he explains.



© Abe Wischnia

ON THE CLIFF

“While on a vacation in Maui, we took a day trip to the island of Lanai,” Abe Wischnia says of this Hitchcockian image. “Clouds were forming over the island in the afternoon. My wife was wearing a white cover-up as she explored the cliffs on the other side of the small inlet from me. I was envisioning this in black and white and could imagine the kind of music that would accompany this scene in a noir movie.” The photo was captured with a Canon EOS 20D and an 18-55mm lens at ISO 400, f/13 at 1/1250 sec. Grayscale conversion was later performed in Photoshop CS5.

NIGHTTIME ON THE GANGES

Robert Sachs’s nighttime photo along the Ganges River is quite the moody scene setter. He captured it with a Leica M and a 90mm lens at f/4.8, 1/25 sec, ISO 3200.



© Robert Sachs

Perspectives of power



Focal length: 15mm Exposure: F/11 0.6 sec ISO400 © Ian Plant

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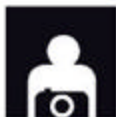


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MORNING WALK IN ERICE, SICILY (ITALY)

"While exploring the ancient Greek city of Erice on top of Mount Erice in Sicily, I spotted a local man on his morning walk," Marilyn Helms says about this shot. "With his topcoat draped over his shoulders, he looked almost sinister in the fog; so I made this photo." Helms shot it with a Canon EOS 7D at 1/100 sec, f/5.6, ISO 500, 28mm focal length.



CAR CHASE

Seanna Kennedy's dramatic photo looks like a movie still from a classic film. Kennedy captured it with a Nikon D90 and an AF-S Nikkor 18-105mm f/3.5-5.6G ED VR lens at 42mm, f/9, 1/40 sec, ISO 200. A Nikon Speedlight SB-910 flash was used as an off-camera light source triggered by a Cactus wireless Transceiver V5. The image was converted into black and white in Photoshop.

© Seanna Kennedy



© Frederick Allstetter

MEXICO CITY NIGHT

"It was pouring rain in Mexico City when I got this shot," Frederick Allstetter says. "The couple is about to step into a big puddle, but they move along undaunted. The sepia tones are an artifact of the white balance for the streetlights." He shot it with a Sony DSC-RX100, which he calls "a fantastic small camera," at f/1.8, 1/60 sec, ISO 1600, 10.4mm focal length.

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LAST RAYS OF SUMMER

Back in late September 2007, I was testing the Canon EOS 40D in New York City's Central Park for a review and wasn't having much luck with getting any interesting images. I was just about to call it a day when I saw the sunset was casting some gorgeous rays over the Sheep Meadow area of the park where people were enjoying the pleasantly warm weather. It was only later that I realized this was the last official day of summer. The photo was shot with a Canon 40D and an EF 16-35mm f/2.8L USM lens at f/6.3, 1/160 sec, ISO 100.

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TECH TALK: Jim Reed chased this storm with his Nikon D700 and an AF-S Nikkor 14-24mm f/2.8G ED lens. He got the picture at 1/320 sec, f/22, and ISO 200, in manual mode using Matrix metering.

© Jim Reed



Twister!

TORNADO TURNS THE TABLES ON STORMCHASER AND SPECTACULAR PHOTO IS THE RESULT

BY BARRY TANENBAUM

PRO PHOTOGRAPHER **JIM** Reed's specialty is images of severe and unusual weather; in short, he's a stormchaser.

"There was a low pressure center right along the Kansas-Colorado line," Reed says of the day he took this photo. "Then the sun came out, and when the ground heats up, there's instability."

The ingredients combined early in the afternoon. "I was able to photograph tornado genesis from the start. It was amazing, and pretty rare, to see it go from a few white clouds to a tornado on the ground."

After notifying the National

Weather Service so they could issue an area warning, Reed began following the tornado, stopping three times to photograph. Suddenly, the tornado turned and came right at him. He jumped in the SUV, threw it into reverse and backed up—"rapidly!"—along the dirt track.

And then he stopped.

"I saw something I'd seen before: the ribbons of dirt were rotating downward instead of up. The tornado was weakening; an active or strengthening tornado is pulling things up."

Stalled, the twister rotated 150 feet away as Reed photographed. "I needed scale," he says, "so I moved back to

get the vehicle in the frame. Then the tornado just collapsed, a big tidal wave of dirt dropping to the ground." It had caused no damage, no injuries.

"So much of what I'd learned in all the years I've been doing this came into play that day," Reed says.

Right. Like, trust your judgment, but keep the door open and the engine running. ■

Storms aplenty are featured at Jim Reed's website, www.jimreedphoto.com. So are images of some of the people, places, and things he's seen along the way to the weather front.

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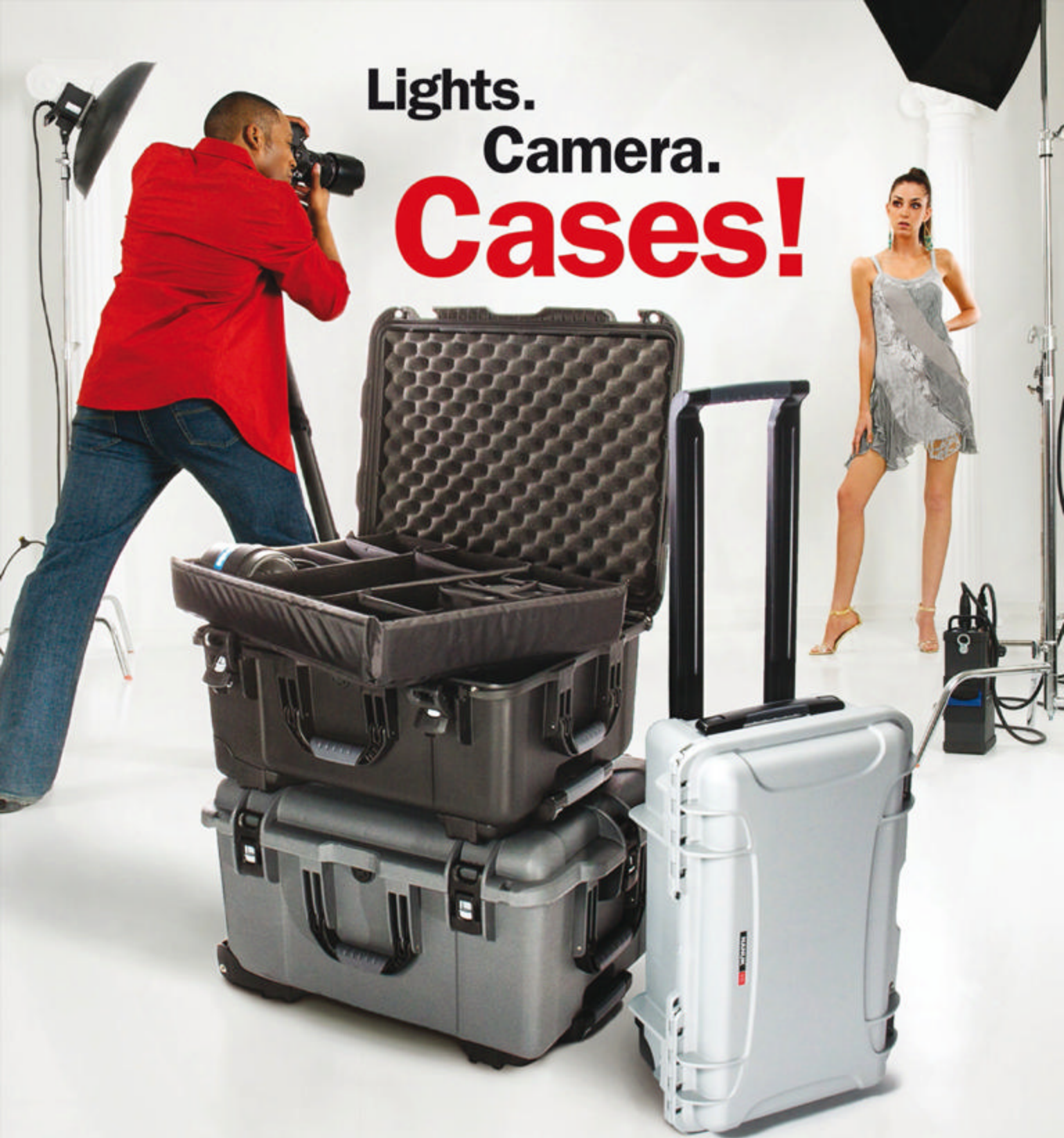
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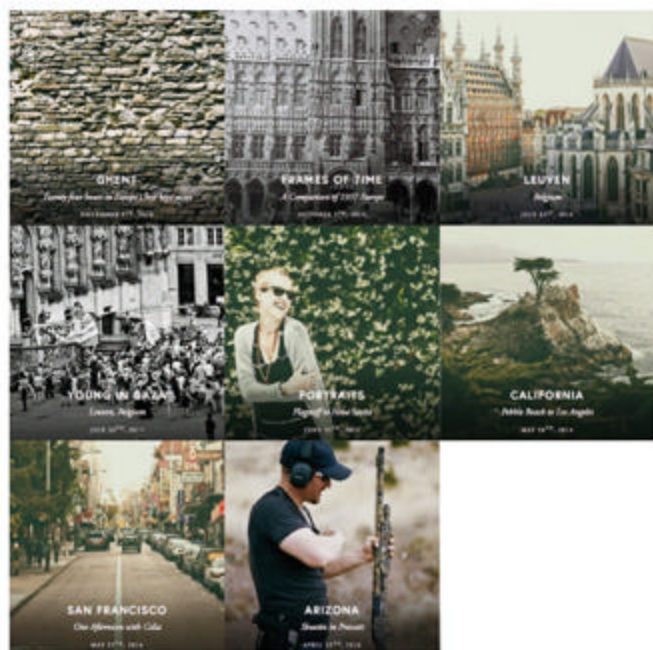
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Daniel Gorman is a Canadian photographer who's an aspiring Olympian—a 1500m runner—whose crisply designed site (created with Elepath software, www.elepath.com) contains eight mostly geographic titled galleries. The exception is his *Portraits* collection that, like the others, uses a photo essay format combining text with lots of large images. Gorman's approach to environmental portraiture is to immerse himself in the lives of his subjects, creating a veritable “day in the life” effect combining monochrome and color images, often soft color, alternating between a photojournalistic approach to one that's somewhat impressionistic. Bouncing over to the other galleries can be tricky because the site's navigation may get you lost; if that happens just click Home and go from there. The *Ghent* essay is subtitled “Twenty four hours in Europe's best kept secret” and fulfills that objective by filling the space with the soft-color images that are Gorman's trademark and, in this case, emulates the old-world look of a hand-colored etching. It suits the material. He uses a similar imaging style for his *San Francisco* essay, subtitled “One Afternoon with Celia,” and it's so involving for the viewer that I wonder why other photographers don't use a similar long form for their own sites. This kind of format is relatable for the viewer and more interesting, I think, for the photographer. Look around

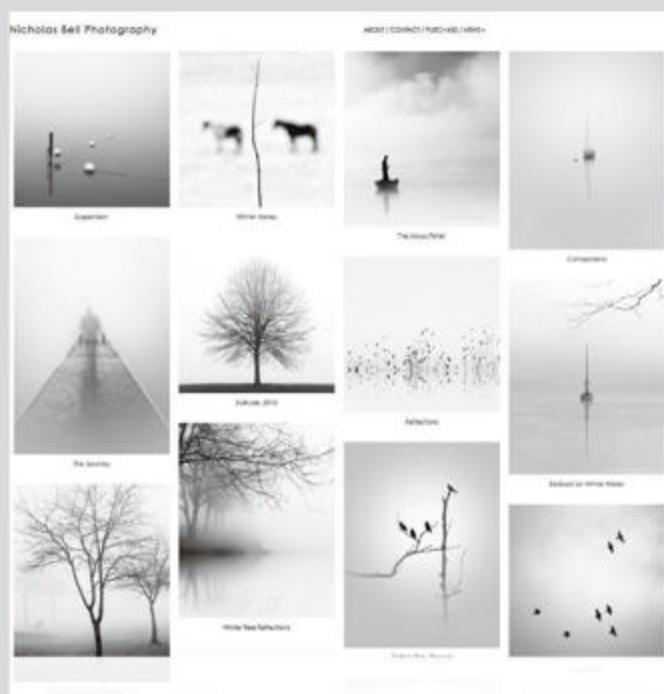


© Daniel Gorman Photography

Gorman's site not just to admire his insightful photography but also to see a different way of presenting images to the world.

nicholasbellphotography.com

Nicholas Bell's no-nonsense site hangs it right out there: here are my photographs, the design seems to be saying. There are no galleries, just the photographs themselves. Clicking one enlarges the image which allows you to scroll through others. And what amazing monochromatic images they are. (There's one softly colored image along with some moodily toned ones.) Bell has perfected the art of the minimalist landscape photograph, first by removing all of the color, allowing him to photograph nature's own design, and using his own skill set to select and compose images to create their own artful world. And sometimes as in “Suspension” its subject is far from predictable while preserving the photograph's reality but creating what seems like abstract impressionism. A feat only an artist like Bell could pull off. Yet while images like “The Journey,” showing a ghostly figure on a pier, contain echoes of Duane Michals, others such as the enchanting “Magic Umbrella” could only be called “Tolkienesque.” That's not to say his photographs are not accessible, far from it. Images such as “Ethereal Lane No. 2” are conventional in structure yet retain that unique Bell touch. He clearly combines many influences while maintaining his own identity to produce unique images that have the power not just to make a viewer see something but to dream. ■



© Nicholas Bell

Joe Farace invites Shutterbug readers to visit his personal websites, including www.JoeFarace.com and www.JoeFaraceShootsCars.com, which also includes a blog with tips on photographing automobiles and motorsports.

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A summertime image of the Dallas Divide with the Sneffels Range in the background.



Home Field Advantage

YOU CAN CAPTURE GREAT TRAVEL PHOTOS RIGHT IN YOUR OWN BACKYARD

BY BLAINE HARRINGTON

YOU MIGHT SAY that images from distant, exotic locations are the stock and trade of a professional travel photographer, and certainly in my case you'd be mostly right. Those images pay off commercially and artistically, and when I can make them in places I've never before visited, they provide the added satisfaction of exploration and discovery.

But I said "mostly right" because I don't have to travel far in order to find great photo opportunities. Some of my favorite images have been made in my home state of Colorado along the San Juan Skyway, where I see spectacular views right from the car window and short hikes reveal the grandeur of 14,000-foot peaks, historic former mining towns, and, not the least, Mesa Verde National Park.

REPEAT AS NECESSARY

The Skyway offers so many attractions and photographic possibilities that I've photographed along the loop route many times over the years, driving it in both directions by car and motorcycle. It's taken me over four mountain passes, through the Dallas Divide, into two national forests and several climate zones. The loop can be driven in about seven hours, but there's so much to do along the way that I often spend two days, with an overnight in either Telluride or Ouray. If I have more time, I add in day trips to explore Mesa Verde and another day for the Durango & Silverton Narrow Gauge Railroad Train.

Another attraction of the trip is the abrupt change in landscape that it offers, from edge-of-the-desert vistas to high-peak-mountain-range views. In addition, it's a route for all seasons,

revealing beauty year-round (though I've got to tell you that autumn in Colorado is unbeatable).

I'm pretty sure that most photographers will find close to their homes photogenic possibilities perfect for a day trip, a weekend, or a longer excursion. For some, an in-your-own-backyard photo essay self-assignment can be terrific preparation for planned long-distance travel.

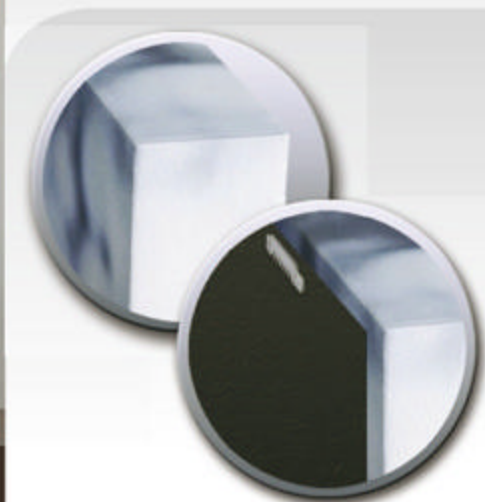
PLANNING IT OUT

Even for a short trip, fairly close to home, I'll always check weather maps and weather reports for the areas I'll be visiting. I don't expect 100 percent accuracy, but even a general idea of what to expect is worth the minimum effort. After checking the forecasts for a week in advance, if I don't see good weather predicted for at least half the time of



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ON THE ROAD

my visit, I'll delay the trip if I can. I also do my homework to make sure I know what to expect from even the closest-to-home locations because there's always a chance that research will reveal something I was unaware of.

You might expect that travel close to home means traveling light, but I don't recommend it. I know that the gear I don't bring will be the gear I end up needing. If you're traveling by car, there's no reason not to bring along whatever you might need.

I always carry two camera bodies, and my standard lens lineup includes three zooms—14-24mm, 24-70mm, and 70-200mm—plus a 10.5mm or a 15mm fisheye lens, or both. The lenses, which tuck into the pockets of my Lowepro Technical Belt, cover the focal lengths I've learned I need. Why fisheyes? For their dramatic perspective, their ability to set a scene with style and surprise, and the fact that with them I can go wider than most of the competition.

I also carry two flash units, which I don't use very often but I definitely want with me when fill flash for a face or a flower will be exactly what's needed to make the shot work. And I bring along a tripod, even though my cameras' high ISO capabilities will easily handle low-light, high-shutter-speed, handheld situations. I pack it all, even when the trip includes the hassles of air travel. I'm not much into lightening the load; I'm into getting the pictures.

FINDING DIFFERENT VIEWS

I look for the unfamiliar on my trips to exotic, faraway places. Close to home, I may also find the unusual subject or scene, but most likely nearby trips will offer me the challenge of picturing the familiar in different ways. That's when vantage point, lens choice, close-ups, backlighting, and long exposures can come into play. It doesn't hurt to find out how a subject I always shoot with the 24-70mm lens will look when I frame it with the 70-200mm. I'm always interested in exploring how I can make something look different.

Earlier I mentioned that I'd driven the San Juan Skyway many times. The fact that I know I can and likely will revisit an area takes the pressure off. I don't feel that I have only one chance to get all the photos I'd like to get.



Climbing at the Ouray Ice Festival in Ouray Ice Park. The town calls itself "the Switzerland of America," and it's one of the reasons the loop route is an all-season attraction.



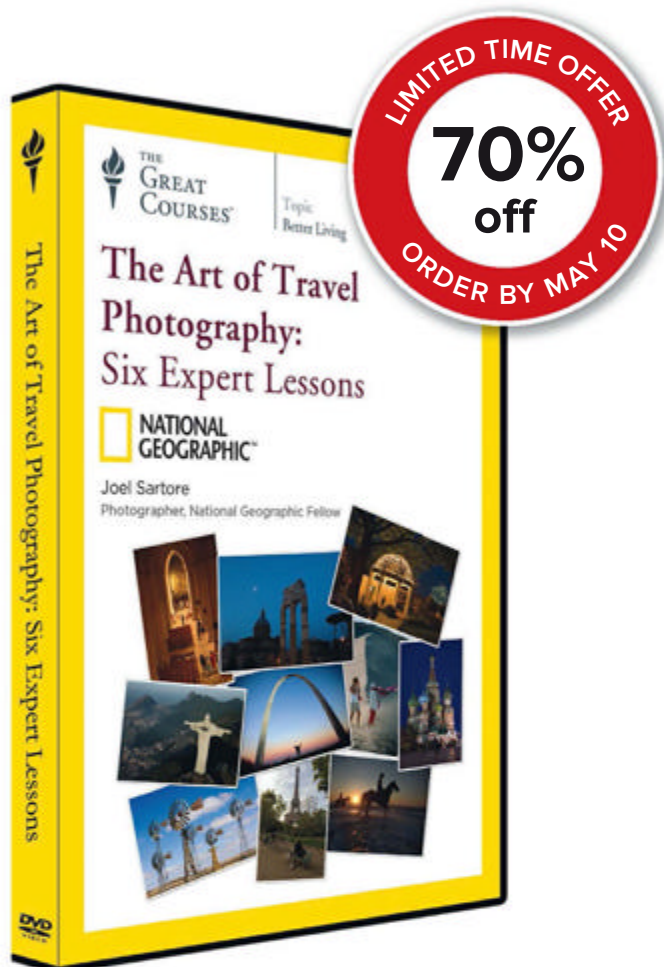
Crossing Ophir Pass at 11,800 feet. Jeep roads allow access to very different landscapes than those you can photograph from car roads.



Autumn colors fire up the Sneffels Range along the Dallas Divide between Ridgway and Telluride. One of the great benefits of close-to-home photo ops is that you can easily come back to capture seasonal views.



The 10.5mm fisheye produced this view of the Spruce Tree House, a cliff dwelling in Mesa Verde National Park. I knew I'd need the tripod here; this was a four-second exposure.



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ABOUT YOUR PROFESSOR

Joel Sartore is a professional photographer and a regular contributor to National Geographic magazine. His assignments have taken him to some of the world's most beautiful and challenging environments and have brought him face to face with a diversity of wildlife in all 50 U. S. states and all seven continents. He was recently named a National Geographic Fellow for his work on "The Photo Ark," a multiyear project to document the world's biodiversity in studio portraits. His photograph of a lion in a tree was voted the best picture by National Geographic magazine in 2011.

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CREATIVITY

ON THE ROAD



The Durango & Silverton Narrow Gauge Railroad Train near Rockwood. It took a day trip off the main route to get here, but to my way of thinking, you can't beat the opportunity or the results.



A 10.5mm look at an open-top Jeep and Last Dollar Road in the San Juan Mountains.

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ON THE ROAD



Highway 145 in the San Juan Mountains. This photograph can be the scene-setter or the sum-up shot for the San Juan Skyway loop trip.

Related to multiple shooting opportunities is the fact that for me, great locations don't come with "stand here for best shot" instructions. It often takes me a lot of effort to get into position for the image I want. I don't work a scene to find a vantage point; it's usually the other way around. I absolutely know what I want the photo to look like, and I'll get into the position that will give me that look. Once there, I'll do variations—different lenses, different camera settings, a few steps in different directions—but the image in my mind almost always dictates my position, and I will go to whatever trouble it takes to get that image. If the picture's up a tree, I'm going to go up that tree.

Long trip or short, to a faraway exotic locale or to a nearby place totally familiar, outstanding travel photos are out there, and any road will take us to them. ■

A selection of Blaine Harrington's images can be viewed at his website, www.blaineharrington.com.



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Photos © Chuck Graham

Grand landscapes abound on the North Slope of the Brooks Range.

Off the Grid

PHOTOGRAPHING IN ALASKA'S VAST ANWR, THE LARGEST WILDLIFE REFUGE IN NORTH AMERICA

BY CHUCK GRAHAM

THE ARCTIC NATIONAL Wildlife Refuge (ANWR) in northeastern Alaska consists of 19,286,722 acres along the Alaskan North Slope, and supports a greater diversity of flora and fauna than anywhere else in the Arctic Circle. It was established in 1960 and is governed by the U.S. Fish and Wildlife Service. It receives only about 1,500 visitors a year.

There are no roads in the ANWR, and the only way in is backpacking or getting dropped by bush plane. On a recent photo trip, I flew in with three others, and we then loaded up our four-man raft with two weeks of provisions and paddled down three rivers before finishing at the Arctic Ocean. During our photographic journey, we rafted

160 miles, bouncing down the Upper Marsh Fork River on the North Slope of the Brooks Range, converging with the Canning River before cruising down the Staines River, where the vast coastal plain eventually meets up with the frigid Arctic Ocean.

Oil drilling in the ANWR has been a hot topic of debate in the U.S. since 1977. The region of concern lies on the coastal plain, a 1,500,000-acre swath of land known as the "1002" area. The debate stems on how much economically recoverable oil there is in the area weighed against the impacts exploration would have on the wildlife, in particular the Porcupine caribou herd.

The following were my shooting location choices in the ANWR.

THE BROOKS RANGE

South of the expansive coastal plain, the daunting North Slope of the Brooks Range rises over 9,000 feet, and it's the northernmost extension of the mighty Rocky Mountains, thus marking the Continental Divide. Rivers on this side of the range flow northward to the Arctic Ocean, while south, flowing rivers empty into the Yukon River.

Deep river valleys cut through the Brooks Range and from the air resemble veins running along a forearm. The Upper Marsh Fork was the most challenging river we paddled. Boulder-strewn Class III and IV rapids choked by icepacks and fed by snowmelt while overgrown with spindly willows kept us on full alert until we reached the Canning River.

Cantankerous Arctic terns became favorite photographic subjects hovering above and dive-bombing our four-man raft and two-pack rafts. Dall sheep, the largest of the sheep species, were also intriguing to shoot where they preferred



Caribou antlers on the tundra with hikers in the background.

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Image on left taken with Ezybox Hotshoe shown above, designed to work with most flash guns.



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Dall sheep ram perched on a ledge with the Upper Marsh Fork River in the background.

lofty perches on sheer cliffs as we rafted down the Upper Marsh Fork. Inquisitive Arctic ground squirrels posed along the river, on the tundra, and around our tents. One of the hardier photographic subjects found in the Brooks Range were its vibrant wildflowers springing up from snowmelt. Dwarf fireweed, Alaska cotton, and tiny tundra flowers were a nice contrast among the harsh Arctic environment.

THE COASTAL PLAIN

The sweeping Arctic coastal plain stretches northward from the foothills of the Brooks Range to the Arctic Ocean. This expansive area of rolling hills, pockmarked with small, tranquil lakes and braiding rivers flowing northward, is dominated in a lumpy carpet of spongy tundra.

We left the Canning River and the Brooks Range in our wake. With the runnel's gradient subsiding, the big river

boulders were replaced by dense gravel bars that served as natural platforms for photographing grizzly bears, and some of the 130,000 caribou from the Porcupine herd. Bird species we photographed like the semipalmated plover and long-tailed duck we found along many of the gravel bars.

The coastal plain's vastness was deceiving in that if we wanted to hike toward something it always appeared closer than it really was. So whenever I hiked to photograph something, I always made sure I had plenty of water and calories on me.

ARCTIC OCEAN

Once we reached the Staines River, we could smell and feel the ocean air, crisp and salty. The coastal plain ran out onto long, gritty barrier islands. Abundant ice floes cracked and creaked, drifting westward on the cobalt blue water.

After pitching my tent at the

bottom of the Staines, I hiked out to the barrier islands with all my camera gear. The barrier islands were great for photographing all the different wildlife tracks, perfect prints scattered along a graveyard of bleached driftwood.

There are lots of scavengers on the barrier islands, everything from Arctic fox, wolves, and the occasional polar bear. One of my favorite subjects to photograph was caribou antlers either on the tundra or along the barrier islands. These antlers were a constant reminder of just how brutal the Arctic can be.

PHOTO TIPS IN THE ARCTIC

By mid-June, the sun never dips below the horizon in the Arctic. The best light is from midnight until 5:00 a.m. I got in the routine of eating breakfast at 1:00 p.m., lunch at 6:00 p.m., and dinner at 11:00 p.m. I did all my sleeping from 6:00 a.m. until noon.

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CREATIVITY

LOCATIONS



A field of Alaska cotton in the foothills of the Brooks Range.

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Z sp single pan

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Dry bags were essential for keeping all my camping and camera gear, well... dry. Whether paddling the rivers or where we camped, I never had to worry about keeping things out of the wet. While paddling I kept a dry bag with camera gear at my feet always at the ready whether we encountered wildlife or a stunning landscape.

I had one camera body with a wide-angle lens attached. The other camera held a 300mm IS lens. I had two dry bags that served as backpacks. When there was a rough landing along the riverbanks in the rocks, I would throw the dry bag on to protect camera gear from possibly the water but also the rocks.

An important addition to our Alaskan journey were two one-man pack rafts. They were a lot of fun ripping down the Canning River, but they became useful tools while approaching the abundant bird life foraging in the many ponds adjacent to the Arctic Ocean. Instead of wading through the water making lots of noise, I could stay low and slowly approach toward red phalaropes, mew gulls, dunlins, and other avian species.

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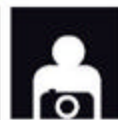
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CREATIVITY

LOCATIONS



A large male grizzly wades across the Upper Marsh Fork River.



Caribou cow tiptoeing across the pack ice on the Upper Marsh Fork River.



Caribou cows and calves trotting along the coastal plain.

Mosquitoes were a constant irritant. Deet and a mosquito net were useful deterrents against Alaska's state bird, but switching lenses rapidly was a challenge. Biologists say if you take the biomass of the mosquitoes and compare it to the biomass of the Porcupine herd, the mosquitoes outweigh the caribou. They were most prolific in the mountains. The breezy coastal plain proved to be the best deterrent.

If You Go: Expeditions Alaska is owned and guided by Carl Donohue. He has over 15 years of experience guiding in Alaska, and is one of the few outfitters leading rafting trips in the ANWR. He's also a terrific photographer with keen insight on the refuge. For more info, visit www.expeditionsalaska.com. ■



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Bagging It

MY FAVORITE TRAVEL-FRIENDLY PHOTO PACKS, BAGS, AND CASES BY JOE FARACE

IT SEEMS AS if there's a camera bag for everyone but one thing is certain—I'm sure it's true for you as well—I've got more camera bags than I need! We're constantly tempted by bags combining functionality with style, from surplus military bags beloved by hipsters to the \$2,000 Ghurka Rangefinder No. 57 bag to toss onto your Bentley's back seat. Todd Hutchings, a commercial photographer on the Monterey Peninsula, introduced me to his use of sports bags to carry equipment because they disguise the bag's purpose from thieves. Other approaches include the Orvis Montana Kit Bag, which has a large compartment with a U-shaped zipper for access, front slash pockets with Velcro tabs, and six loops for chokes or film or whatever.

This month's column isn't the final word on the subject of photo bags but rather an overview of some of what's available. If I missed your favorite brand drop me a note (via www.joefarace.com) and I'll be sure to look at it for next time.

MY FAVORITE BAGS FOR SMALL CAMERAS

It's obvious that a bag has to protect your gear but what else should it do? After arriving at a location, it's important that you can easily get to everything inside the case. For some shooters, backpacks provide the best access and one of the few available for mirrorless cameras is Think Tank Photo's Perception Pro. It holds a camera body with a small to medium zoom, four or five lenses, and a 15-inch laptop or 10-inch tablet. The bag has cinch cord pockets and room for a jacket, food, or water bottle. Exterior dimensions for the largest of three versions are 11.4x18.9x7.9 inches with prices ranging from \$89.75 to \$149.75.

Domke's Trekker looks great for a mirrorless system and is available in Black or Military (olive drab) both with black webbing. It has a detachable shoulder strap and comes with a single divider. The \$147 bag measures 5.5x4x5 inches, has an expandable front pocket, an expandable YKK zippered side pocket, and a zippered mesh pocket on



Think Tank Photo Perception Pro

the front flap. Zippers are an important component in bag design: wedding photographers need quiet zippers and watertight zippers can be indispensable for when the location gets wet.

There's something about Billingham bags that's quintessentially British. The Hadley is available in three sizes, including the Pro, which features a full



Ghurka Rangefinder No. 57



Orvis Montana Kit Bag

Domke Trekker



rear compartment and top handle. The Hadley Small works best for a mirrorless camera, lens, and flash. A padded insert snaps in and out and you can install additional inserts for different gear, including video. The bag has two front accessory pockets for cords, cables, and batteries. Front straps allow expansion. A one-piece front flap extends from the rear of the bag, reducing the number of seams and enhancing weather resistance.

Leica shooters have bags made just for them: Ona's Berlin II (\$399) has a Leica red interior that's padded with closed-cell foam to accommodate a Leica M, three lenses, tablet, and small



LS-8122 Light Stand & GoodLighter Umbrella

LS-8122 Light Stand

2 Sections/ 3 Angles/ Foldable

The All NEW Photek LS-8122 Light Stand is designed to be the most versatile light stand in today's market. Its 2-section tripod leg design with 3-angle positioning enables the legs to lay flat, adjust to a wide position or to a normal stand foot print.

The 4-section stand pole will extend to a maximum height of 8.46 feet (258cm) when the stand is in the normal leg position. The brass stud on the top of the LS-8122 will accept either a 5/8 inch female or a 1/4 inch female thread device.

The Photek LS-8122 is very portable. The three legs fold inward towards the pole making it compact, only 24.4 inches (62cm) long. Its weight is only 3.9 lbs(1.77kg). Every photography studio needs the Photek LS-8122 type of versatile features found in this professional light stand.



GoodLighter Umbrella

Available in three appropriate sizes: 36, 46, and 60 inches. With its reflective surface, free of bleaches and fluorescence, it perfectly reflects the color of your light.

Its unique construction of 10 panels instead of the usual 8 gives more reflective surface and a more perfect circle of light, so flattering in the catch light in the eyes.

The black cover is removable, so you can shoot through and get a soft diffused light.



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TOOLS

GEARED UP



Billingham Hadley

items. The Berlin II measures 11x8.5x3.5 inches, weighs 3.1 pounds, and features a zipped organizer pocket, removable top handle, back pocket, and antique brass buckles. The Schedoni for Leica bag costs \$4,500 and is handcrafted from 112 individual pieces of northern Italian saddle leather. Dividers can be configured to customize sections for cameras, lenses, and accessories.

Ona Berlin II



Schedoni for Leica

MY FAVORITE BAGS FOR SLRS

Tip: Make sure a bag is comfortable when packed. Handles and harnesses can reduce the fatigue of carrying lots of equipment and one of the most overlooked features is the shoulder strap.

Gura Gear's \$199 Uinta is constructed with adjustable and breathable waist belt and shoulder straps. It works for

both SLR and mirrorless cameras, depending on which interior module you select, and can serve as a gear bag or daypack. It's built for multiple access. There's a door on the front, a compartment for a 17-inch laptop or tablet, and two doors on the back. A waterproof rain cover is included.



Gura Gear Uinta

For \$199 Kelly Moore's stylish Brownlee incorporates a "basket" design that can be removed, converting it to an everyday bag. The basket includes five padded, removable, adjustable dividers with space on either side of the basket to store an iPad and notebooks. The bag will hold a pro camera body or standard body and grip with lens attached. The Brownlee measures 15x7.5x12-14 inches and weighs 3.5 pounds.



Kelly Moore Brownlee

One of the best bargains around is Case Logic's \$89.99 Reflexion DSLR + iPad Medium Cross-body Bag that has a protective pocket for a tablet and a removable camera pod for an SLR, additional lens, and flash. Oversized zippers and a wire-mouth opening provide access and a zippered lid pocket

offers small item storage. Made from heathered material with eyelets and custom-made press stud buttons, it's a good-looking bag that has a front zippered organizer to store a wallet, passport, and accessories. An anti-slip bottom protects the bag from dirty and wet surfaces.



Case Logic Reflexion

The stylish Tote & Shoot Camera Bag from Shootsac (\$199) measures 13.5x17.5x1.5 inches and (empty) weighs 4.5 pounds. A side-loading camera pocket is separate from the main section and you can unzip a back pocket to use as a trolley sleeve for hands-free travel through an airport. A vertical neoprene pocket lets you carry an extra lens or water bottle and keeps delicate items upright inside the bag's main section.



Shootsac Tote & Shoot

MY FAVORITE BAGS FOR LARGE SETUPS

Tip: Ask yourself how much weight the bag can carry? But don't overload it. Remember you still have to be able to pick the bag up.

At \$429, Gura Gear's Bataflae 32L is a 14x21x9-inch backpack that holds a pro SLR with a 500mm f/4 attached or an 800mm unattached. The interior contains adjustable touch-fastened dividers. The pack's butterfly access

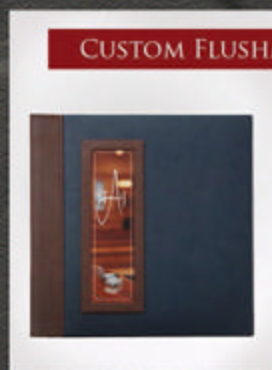
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system exposes the interior without opening the entire bag. Expandable exterior mesh accessory pockets compliment multiple interior mesh pockets. The front has two full-length pockets that can be used for ID, tickets, and passport.



Gura Gear Bataflae 32L

Pelican is famous for their seemingly indestructible cases. Their ProGear S115 Sport Elite backpack has a rigid front plate to protect camera gear and holds 15-inch laptops plus Apple's 17-inch models. A compartment with padded dividers stores multiple bodies, lenses, and flash while quick-clip side straps let you attach full-sized tripods. It costs \$329.95, measures 18.5x13x10 inches, and has a floating ergonomic lumbar/shoulder strap with ventilated back panel for comfort.



Pelican ProGear S115 Sport Elite

Golla is a company new to me but makes an interesting assortment of bags for SLRs and mirrorless cameras, including the Mauro Camera Bag M. Its shoulder bag design lets you carry a compact SLR and accessories, keeping gear close at hand. The 9.8x7.5x5.5-inch Camera Bag M is made from weather-resistant material with an interior featuring padded walls with adjustable dividers with pockets for accessories.



Golla Mauro Camera Bag M

Filson, who's been making products in the U.S.A. since 1897, offers the handmade Original Sportsman Camera Bag (\$395). It's made from weather-resistant tin cloth and twill with modular dividers and multiple pockets for storage. It measures 16x10.5x8.5 inches and has snap-closure leather handles and a two-inch twill shoulder strap.

MY FAVORITE STYLISH BAGS

Mary loves her beautifully crafted Artisan & Artist COV-7000 that looks more like a tote than camera bag. It's made from water- and stain-resistant #6 canvas with leather accents, handles, and straps. The stylish bag measures 13.8x10.6x4.3 inches and weighs 2 lbs, 6 oz.



Artisan & Artist COV-7000

Jill-E makes bags for photographers who value style. Mary is especially fond of their red Rolling Camera Bag

(\$364.99) that holds a couple of SLR bodies, three or four (moderately sized) lenses plus a 17-inch laptop. Measuring 20x9x15 inches, there's room for extra batteries, memory cards, accessories, and personal items. It has a telescoping handle and heavy-duty rollers to make travel convenient.



Jill-E Rolling Camera Bag

Vanguard has been stitching bags for more than 25 years with many offerings, including the affordable (\$89.99) Havana 41 backpack that brings out my inner Indiana Jones. You can remove the padded camera insert, turning the dual-purpose Havana 41 into an everyday backpack. Either way, there's a pocket for a 13-inch laptop. It's covered in 600D polyester, measures 12.3x9x16 inches, and has adjustable harness straps and a grab handle.

Vanguard Havana 41



Naneu is known for its hybrid backpacks. Their \$187.99 Sahara 217f functions as a camera or laptop backpack that holds 17-inch computers. To minimize back strain it has an ergonomic back support system with adjustable padded shoulder straps as well as chest and waist straps. The 19x14x9.5-inch bag is made with water-resistant 500D Kodra nylon with an interior pod covered in 210D rip-stop nylon. A seam-sealed rain cover is made from 210 Taffeta.

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Naneu Sahara 217f



Tenba's (\$239.95) Shootout Backpack 24L was designed to be comfortable for hikers and adventure shooters but has a professional look not out of place at a wedding or executive portrait session. The 24L backpack holds one or two SLRs and four to six lenses plus a 15-inch laptop and weighs four pounds. Pivot Fit straps automatically adjust to different shoulders and are covered in a moisture-wicking Lycra. It also meets airline carry-on compatible requirements.



Tenba Shootout Backpack 24L

Tip: Many location photographers are hard on their cases and when they fly, pack camera bags inside hard cases.

Domke's Metro Messenger is part of the Metro series of satchels, courier and



Domke Metro Messenger

messenger bags and is available in Black and Military. The \$342 bag measures 21x5x12 inches and has top access with double YKK zippers, an expandable zippered side pocket, stacked front slide pockets, and a rear slide pocket. There's a foam-lined laptop cargo pocket with double zipper. All hook and loop fasteners use a "Quiet" system to keep noise down during calm moments during events.

MY FAVORITE DO-EVERYTHING PACKS

Lowepro's Transit Sling 250 AW (\$99.99) backpack measures 10.0x6.7x16.9 inches with an UltraFlex system to fit, organize, and protect camera and personal gear via a central divider, lens cradle, and smaller padded dividers, all of which have hook/loop fasteners. When the sling's rotated from back to front side, a zippered compartment allows easy gear access. There's a mesh-covered backpad for comfortable wearing and a hideaway tripod mount that lets you secure a compact tripod to the bag's side.

Lowepro Transit Sling 250 AW



Tamrac's \$175.95 Evolution 8 holds an SLR with an eight-inch lens, additional lenses, flash, and accessories. It can be carried as a back or a sling pack and allows gear to be accessed through a front or two side doors and has two memory card pockets and a lens caps storage pocket. (I like this idea.) A foam-padded pocket holds laptops up to 15.6 inches. The bag measures 12.5x8.75x19 inches and has a mesh pocket inside the front door for small accessories, another in the top and yet another on the inside door panel. The pack has a QuickClip tripod attachment system and a removable rain cover.



Tamrac Evolution 8

The upper part of Manfrotto's Advanced Travel Backpack (\$149.99) is dedicated to personal items, while the bottom provides quick access to a camera with lens attached, two additional lenses, flash, and accessories. A 13-inch laptop fits in a compartment on the back. The floor of the upper section can be unzipped and dividers removed to convert it into an everyday backpack. It measures 18.9x11.8x9 inches and a tripod can be attached or carried in the side extendable pocket.



TOOLS

GEARED UP

Lightware's \$214.95 Digital Messenger Bag MB1606 holds an SLR with two to three lenses and accessories. It has a slim profile and a padded, adjustable shoulder strap and a carrying handle with a quick-release buckle. The fabric on the ends folds into the case so you won't have an open end and stops dust or rain. The MB1606 is made from ballistic nylon, has exterior dimensions of 17x5.5x12.5 inches, and



Manfrotto Advanced Travel Backpack

weighs four pounds. The bag has a sleeve on the back of the case for the handle of Lightware's Roller Case to slip through when traveling.



Lightware MB1606

MindShift Gear's rotation 180° Panorama is a travel/outdoor backpack that rotates, giving its wearers access to camera gear, such as a Nikon D800 with a 24-70mm lens or a Canon EOS 5D Mark III (horizontally) with a 16-35mm f/2.8 lens attached plus a 24-70mm f/2.8 lens, in a lower belt-pack without having to remove the entire pack. For stability, the backpack has a curved back panel with an aluminum stay. It's airline carry-on size compliant, measures 9.8x19.7x8.3 inches, and costs \$199.99.

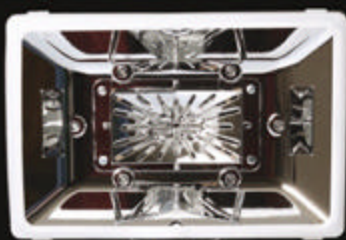


MindShift Gear rotation 180° Panorama

Billingham's Photo Eventer (\$650) is weatherproofed by using a three-mil layer of polypropylene that's sandwiched between a top and bottom layer of fabric, including its leather edging. The bag can accommodate a multi-body SLR kit, including a wide variety of lenses. Two 9x7-inch front dump pockets hold cables, cords, connectors, and batteries.

GRASLON™

PRODIGY™ FLASH DIFFUSER WITH IBT™ MIRROR SYSTEM



To the left, is an image showing the Graslon Prodigy without its diffusion lens. Take a look at the patent-pending IBT mirror system inside; the goal is to first enlarge the light from the flash before sending it through the diffusion lens, making it incredibly soft.



* Diffusion lens removed for display purposes. Not intended for use without diffusion lens.

With a Graslon diffuser, you will never have to rely on walls or ceilings for bounce and will consistently have great lighting, regardless of your surroundings. This makes the 8in x 5in Graslon Prodigy a great choice for event photographers.

Find Graslon at these retailers and others:

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Ona Prince Street

You can see travel images on my blogs, including "Saving the World, One Pixel at a Time" (www.joefaraceblogs.com) and "Mirrorless Photo Tips" (www.mirrorlessphototips.com). Drop by to see what's up and read some travel photography tips, even if it's just about making images "right in your own backyard."

Product shots courtesy of the respective companies.

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TECHNIQUES

WIDE ANGLES

When I hiked part of the High Sierra Route deep in the Sierra Nevada Mountains I knew there would be lots of landscape opportunities so I carried my Nikon 16-35mm. By having the wide-angle zoom I was able to shoot both action and wide landscapes.



Photos © Josh Miller Photography

The One Lens I Can't Live Without

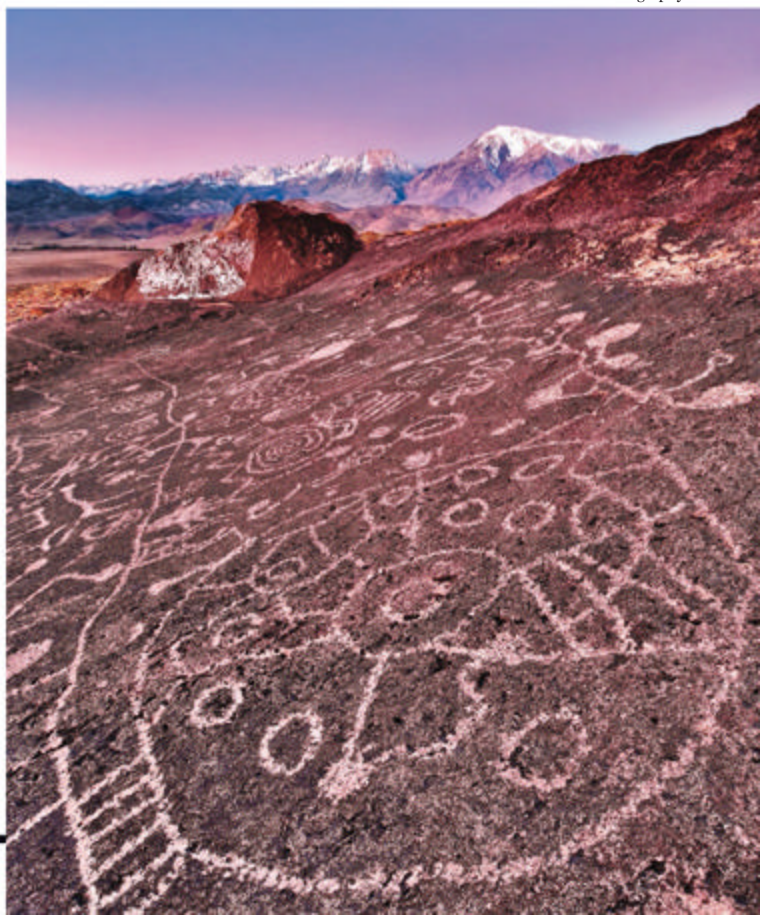
MY "DESERT ISLAND" LENS FOR WHEN I'M LOST AT AN ALPINE LAKE

BY JOSH MILLER

I KNOW WHAT YOU are saying: isn't this supposed to be a lost on a desert island story? Well, in my case, it is rare that I am on desert islands but I am always in the mountains so it is far more likely that I get stuck at an alpine lake for the rest of my life with one lens than on a desert island.

If I had to choose a single lens to use for the rest of my mountain life, without question it would be a wide-angle zoom. In my case, it would be Nikon's AF-S Nikkor 16-35mm f/4G ED VR wide-angle zoom lens. (But anything similar

With a cliff at my back and having very little room to work, my wide-angle zoom allowed me to shoot inches above this Paiute petroglyph, making the foreground jump out to the viewer.





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Photo courtesy of Lopshire Photography



TECHNIQUES

WIDE ANGLES

would probably do the trick as well.) I would choose this over a fixed lens, which would be slightly sharper, because it offers versatility to shoot both landscapes and action with more focal lengths.

With this lens, I can be right on top of my subject or I can back off and zoom into 35mm, bringing all the elements in the photo together. Despite the zoom being a little softer than a fixed focal length lens, it is still plenty sharp, and once I stop the zoom down toward typical landscape apertures of f/8 or f/11, it is just as sharp as a fixed focal length.

TELLING A STORY

Early in my photographic life when I used a wide-angle lens it was almost always to include everything in a single image (i.e., the grand view). But as I have developed my photographic voice I have moved away from trying to include everything in a single image, toward using the wide angle to create a strong foreground that tells a story of the place. By making the foreground large and dramatic, it creates a much more three-dimensional image that leads viewers'



By getting up close to the foreground with my wide-angle zoom I was able to make the Alaska cotton jump off the page and give a 3D feel to this image of Denali.



Being more than a two-day hike from the car means I really had to limit my gear for this trip in the Sierra. By using my Nikon 16-35mm on a D800 I was able to get up close to the foreground and give the image a feeling of scale and drama.

eyes from foreground flowers all the way to distant mountains. Thus making the image not about flowers or mountains, but about the place itself.

By placing the lens inches away from my subject it often allows the subject to seemingly jump off the page and grab the viewer. With a strong foreground it often makes the viewer feel like they are standing in the scene rather than looking at a photo of a distant landscape. To some extent it is a style choice, but I have found the shots that seem to get the most gasps during a slide or gallery show almost always have something large and prominent in the foreground that captures the audience's attention. Typically the biggest gasps are from shots with something seemingly obvious in the foreground but by getting up close

and personal, viewers see something they have always taken for granted.

Remember you are the photographer and it is your job to show the viewer a small slice of a larger location that tells a story of the place. All too often people are distracted in a busy/complicated landscape, so use the camera as a selective tool to help viewers focus and not be distracted by everything in the scene. It is easy to tell if you are successful within two seconds of showing someone an image. If it causes them to pause and say something like "Wow, where is that?" then you have a winner.

Personally, I find it fun to create these types of images in well-known locations and hear people who have visited the spot wonder how they

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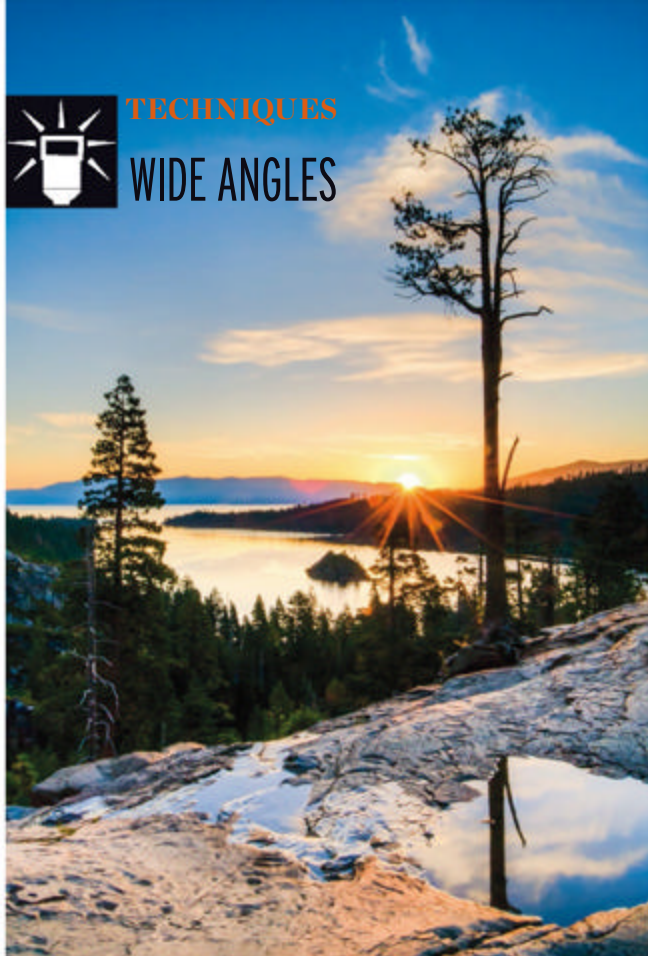
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TECHNIQUES

WIDE ANGLES



Wide angles allow us as photographers to include many elements in a story. In this image from Lake Tahoe I was able to get the sunrise reflected in the foreground water, while still including enough of the lake to give the image context.



Using a wide-angle lens in the rain forest can be very difficult because the scenes are usually so busy. In this case there was a slight clearing below the sky bridge where I was walking that allowed me to create a dramatic foreground using the ferns as anchor points.



A rare clear glimpse of the Poás Volcano through the Costa Rican rains gave me a chance to put my wide-angle lens up close to the foreground plants and exaggerate them in front of the crater.

“missed” seeing “that.” Remember getting up close to your foreground changes one’s perspective and gives the entire scene a new voice.

A FEELING OF INTIMACY

Getting up close can also create increased drama and distortion in

By zooming out and getting up close to the rocks in the foreground of this image from Glacier National Park I was able to create a strong subject to balance against the amazing sunrise.



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TECHNIQUES

WIDE ANGLES

This is one of my favorite locations in the Eastern Sierra. Over the years I have returned many times and have shot it with all different focal lengths. But each time I keep coming back to my wide angle that allows me to include a strong foreground in front of the pond which then leads to the mountains.

action shots. While not as wild and exciting as using a fisheye lens at point-blank range, using a wide-angle zoom still gives the ability to get right into an athlete's space. This helps give photos a feeling of intimacy and helps to draw the viewer into the action, such as when making a bike tire or runner's shoe practically reach out and grab the viewer.

Super wide angles make objects appear closer than they really are which is why I love them, but remember to keep checking how close you are to the action. Because, as the saying goes, "objects in the viewfinder are often closer than they appear." I have personally added some dents to my gear and have heard more than one story of cameras being destroyed when a photographer was closer than they thought to the action.

Another technique I like to use with my wide-angle lens is tilting it down at a very steep angle toward my subject. While I can and often do get down at "flower" level with a group of wildflowers to include mountains in the background, sometimes I find staying a bit higher and pointing the lens down exaggerates the flowers in the foreground and creates more space between them and the mountains. When focusing on the foreground flowers this is a sure-fire way to reduce



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On a three-day winter solo trip in Crater Lake National Park I was focused on creating images that told a story of the place. Needing to carry food and warm overnight gear on my back while I skied, I was very limited by the amount of photo equipment that would fit in my pack. As a result I only carried my Nikon 16-35mm, D700, and tripod; while this limited my compositions, if I had carried more I would have never made it to this location in the first place.

your depth of field toward the mountains, which is why many photographers love using a tilt-shift lens to maintain the depth of field for the mountains.

By using a tilt-shift lens, photographers are able to angle the lens toward the ground to create their desired composition, while tilting the camera back closer to a vertical position in relation to the mountains. This technique captures the dramatic foreground perspective while preserving the depth of field that is lost with this angle using a traditional non-tilting lens.

GOING WIDE

While I own and use a tilt-shift lens on occasion, if I were stuck at a mountain lake I would choose the traditional wide-angle zoom every time because it offers more focal lengths and far more versatility than a single focal length tilt-shift lens. Plus for these types of compositions, when stopped down to f/8 or f/11, the zoom lens can still deliver mountains that are “perceived” as sharp even though they may not be “tack” sharp.

The truth is the majority of all published wide-angle landscape photos would fall into this category where the mountains are not absolutely “tack” sharp, but we all still love them and hang them on our walls as huge prints.



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TECHNIQUES

WIDE ANGLES



During a 50-mile alpine traverse in the North Cascades I was limited to carrying just a single lens. By including people in many of my wide shots I gave the viewer a feeling of scale. The small people walking into the scene tell the viewer just how vast the landscape is and makes them feel like it could be them walking into the scene.

CROP FACTOR

My last reason for choosing the wide angle over a longer telephoto is, if needed, I can always crop a wide shot tighter, while I could never make the telephoto shot wider. A major crop is never as good as having carried the correct lens in the first place, but newer high-resolution cameras make this option much more possible than ever before.

At a mountain lake I would most assuredly be using my 36-megapixel Nikon D800, which, when needed, can be cropped dramatically and still have a file that is larger than what I was producing just a few years ago uncropped.

Given the choice, if I had my entire kit, I would prefer the telephoto (Nikkor 70-200mm f/4G ED VR), which also isolates subjects against the background better, but I can work in a pinch with the wide-angle zoom if needed. As a rule, even when I am not limited by a single lens, I always err on the side of shooting a bit wide to facilitate many different cropping options down the road. There is nothing worse than needing just a little more foreground when trying to make that sale. With today's cameras,

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This was my first foray into the world of mirrorless and Micro Four Thirds cameras. On a climbing trip weight and space are at a premium, so for this climb in the Sierra I opted to try my new Olympus Micro Four Thirds camera. By using a wide-angle lens I was able to include the climber and also show his high and exposed location. This image proved to me the potential of small mirrorless cameras when it became my first sale to "National Geographic."

shoot wide and plan on a small crop is my new mantra.

While my Nikon D800 delivers the best landscape images of any camera I have ever owned, lately I have been experimenting with an Olympus Micro Four Thirds camera system to save weight on harder backcountry adventures. When possible, I would



By using my Nikon 16-35mm on this image I was able to include the entire river in the foreground and create a nice leading line that draws the viewer toward the Sierra Nevada Mountains.

surely rather be using my Nikon kit, but the weight savings of the Olympus makes a big difference when I am already carrying a huge pack of climbing gear up some steep trail. But no matter which camera system I choose for a particular adventure, you can bet I still have my trusty wide-angle zoom ready to pull out at any moment. ■

Josh Miller's images have been featured in publications throughout the world and his work is represented by Aurora Photos. To find out more about his work and his workshops, including Costa Rica, follow Miller on Instagram @joshmillerphotography or check out his website, www.joshmillerphotography.com.

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Have Camera, Will Travel

TRAVEL PHOTOGRAPHER JOHN SHAW SPANS THE GLOBE IN SEARCH OF THE PERFECT SHOT

BY JACK NEUBART

TRAVEL AND NATURE photographer John Shaw lives his dream, traveling the world with his camera, without deadlines or obligations. His images go toward stock sales worldwide, in addition to being used in his many books. While he doesn't shoot on assignment, magazine editors familiar with Shaw's work will come to him when needed, or he'll occasionally pitch story ideas to them when planning a trip.

Shaw's passion for travel and the outdoors developed at an early age. "My parents owned a travel trailer and we visited scenic vistas and national parks

all over the U.S. and Canada," Shaw recalls. His interest in photography developed when he was given a camera in middle school. "I became more serious about it during my college years, when I made my first photo sales. Primarily I was photographing nature subjects at the time. Photography became my full-time pursuit in the fall of 1971, and has been ever since.

"I like working totally for myself, on my own schedule," Shaw says. Shaw's spare time is largely his work time, devoted to conducting photo tours and workshops around the globe, while extending each stay to allow him to

shoot on his own. "My workshops go hand in hand with my travel plans." These workshops were born in the late '70s out of a desire to shoot in East Africa, "simply as a means for me to get to Kenya and Tanzania."

PACKING UP

Shaw's come a long way since shooting with his first reflex camera, a Miranda. Early on he switched to Nikon, beginning with a Nikon Photomic, which had a broken meter, forcing him to rely on the exposure instruction sheets that came with Kodak film. Today Shaw is fully digital, with an arsenal of Nikon gear.

< LOCATION: ALASKA

Aurora activity is cyclical and predictable to some degree (information is available online). With that in mind, Shaw traveled to Chena Hot Springs, northeast of Fairbanks, Alaska, to capture the Northern Lights (aurora borealis), in the dead of night and sub-freezing temperatures. "They provide transportation to the top of the mountains to see this phenomenon." Shaw recommends: "If you want the stars to appear as pinpoints of light, the rule of thumb is, divide 500 by the lens focal length." This was taken at 24mm with the 14-24mm f/2.8, at 20 seconds, wide open, with a Nikon D800E on a tripod. Shaw also noted that freezing condensation on glass and plastic surfaces was a potential problem.

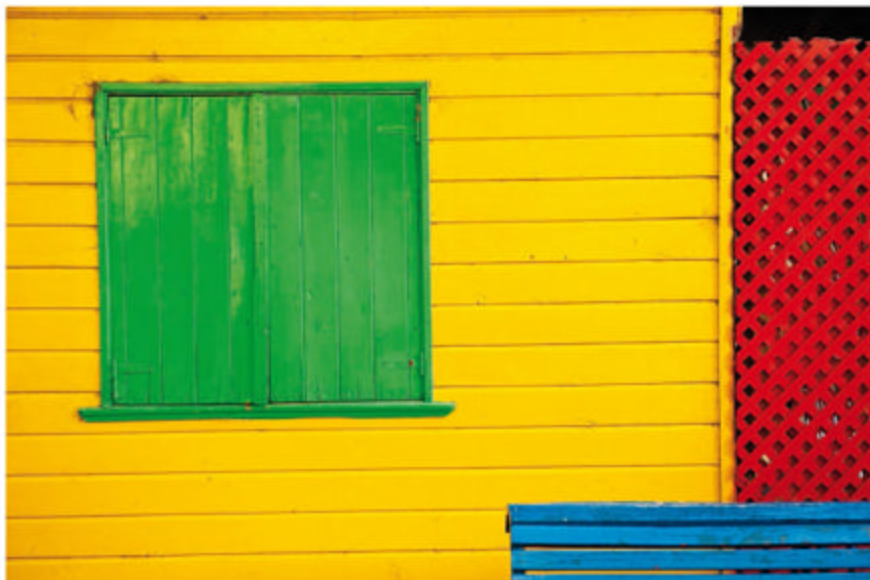
On trips, he carries his gear in one of several Think Tank Photo backpacks that he owns, depending on the situation. The pack will normally hold two camera bodies, currently a Nikon D4S and D810. The lens range encompasses a 16-35mm f/4 or 14-24mm f/2.8 ("depending if I'll need the extra speed and coverage"), the 24-70mm f/2.8 or increasingly the image-stabilized 24-120mm f/4, plus the 70-200mm f/4, and the new version 80-400mm f/4.5. If wildlife is on the agenda, he'll add a 500mm (if flying) or 600mm (if driving). While he rarely uses flash, he'll normally carry the Nikon SB-700. His bulkier SB-800's usually stay behind.

A Really Right Stuff carbon-fiber tripod accompanies Shaw everywhere. Aside from the low-light advantage, the tripod permits him to shoot at small apertures, which he prefers, for the added depth of field. Each camera has an L-bracket attached, with QR plates affixed to the lenses. To remotely trigger the camera, he'll use a Nikon MC-30 or MC-36.

When flying, the tripod legs go in luggage. "The one thing I can't replace is my Really Right Stuff ball head. If I'm in Timbuktu, I could probably get a cheap set of tripod legs to replace a lost set, but I won't find a quality head. So the head goes in a briefcase, while the backpack holds the rest of my camera gear—all as carry-on." Also in that briefcase is a laptop. Each night, Shaw imports his Raw captures into Lightroom. Further editing is done in Photoshop. As added insurance, he backs up the files onto

LOCATION: BHUTAN

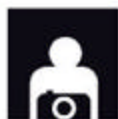
"I timed the trip to correspond with various festivals, which in this case coincided with the marriage of the young king. This Black Hat dancer is at the Tshechu religious festival, in Thimphu, which happens on the tenth day of the month in the lunar calendar. I'm up in the bleachers (actually, the steps surrounding the courtyard of a temple) in this crowded milieu." (Nikon D3S, 70-300mm lens at 170mm, tripod used as a monopod, with legs collapsed inward.)



LOCATION: BUENOS AIRES

Shaw often photographs with a keen eye for color design. On a stopover in Buenos Aires, Shaw visited the La Boca barrio, famous for its colorful facades, with the intent of capturing these splashes of color. The story goes that residents used an array of color paints left over from refinishing the local fishing boats. "The whole secret to photographing it is to go there when there are not a lot of other people around, specifically avoiding tourist season. I was just walking around with a camera and these facades presented themselves at every turn." (Nikon D3, 24-70mm f/2.8 lens, tripod.)





portable external USB drives, which he carries separately.

READY TO GO

Shaw's trips range from a minimum of two weeks to as much as six or seven weeks. His cameras have been to all seven continents. "Most of the time, I'm moving around the countryside, from place to place to place, staying at each location for two or three nights. I don't camp out when outside the country. I usually stay in hotels, which are not always the most accommodating. Here in the U.S., I have a pickup with a camper attached."

Shaw notes that his most inviting and friendliest experiences were in Chile. Speaking some Spanish helped. The people in New Zealand and Bhutan were also very welcoming, which was also true of Shanghai. In contrast, cities where you're constantly elbow-to-elbow with people have proved least inviting. "In some places, I've had people shove me out of the way so they could look through my tripod-mounted camera." Hiring a guide helps Shaw get past the language barrier and unfamiliar settings.

As to personal safety, "I keep a low profile. I don't advertise my cameras. I don't use the Nikon neck straps, instead substituting third-party straps. I try not to stand out in the crowd. But I make no bones that I'm there to take pictures. I don't sneak around. Most of the time I'm in public situations. A lot of times I'm places where there are other tourists. I'm not going to places where nobody's ever been in their life. To protect my valuables, I wear slacks with a hidden zippered pocket where I stash my wallet and papers. Also, I don't carry a lot of money."

GETTING THERE

Personal safety and hordes of people are not Shaw's biggest concern. "The biggest problem is getting there. Airlines have become so problematic. I love being there; I hate getting there. Getting stuff into the overhead compartment is becoming increasingly difficult. Simply stated, it's getting harder and harder and harder to fly. Once you're there, I don't have any problems other than those you'd normally encounter. Flying



LOCATION: INDIA

Some situations you find; others you set up. "You don't stumble across a caravan on top of a sand dune at sunset. This is a set-up shot, employing a hired caravan." Shaw recommends talking to the local tourist board or a tour guide to make arrangements. (Nikon D3, 70-200mm lens, tripod.)



LOCATION: BHUTAN

Shaw photographed this little girl in Tangbi Lhakhang, Bumthang district, the village where the fire ritual took place. "She was with her parents. I was just taken by her adorable nature and her garb, and ended up capturing this questioning expression on her face. In situations such as this, where there is clearly a language barrier, the best way I know to ask permission is to simply hold up my camera and smile, in plain view, and wait for the parents to give an acknowledging nod." (Nikon D3S, 70-300mm lens, handheld.)

around the world, in my estimation, has simply become a nightmare.

"I should also add, when I'm flying, I always go in a day or two early, simply because I'm worried about luggage not making it. You have to build some time into travel. It's important for me



LOCATION: CHINA

There are actually a number of sections comprising the Great Wall of China, over different elevations. This section is in Jinshanling, in Hebei Province. "I was staying at a small hotel that provided access to the Wall. You could hike up or use a gondola up the mountain. Standing in the middle of the walkway along the Wall, you're treated to this view." (Nikon D3, 70-200mm lens.)

to get somewhere early because that's not usually my final destination and I have to catch a connecting flight or a scheduled ferry. If your luggage doesn't catch up with you at each leg of the journey, it might not get to you till you arrive home, if then."



LOCATION: CHINA

"It was pouring rain when I left at 3 a.m. to get to this location and drizzling when this picture was taken from a nearby dock, with a fine mist hanging over the scene in the foreground and fog veiling the background. But the mood and atmosphere were perfect." This encounter was prearranged through an interpreter. "They traditionally fish with cormorants, which are trained to dive in and capture the fish (which are attracted by the lantern) and then release them into a bucket. A ring around the bird's neck prevents it from swallowing its catch." (Nikon D3, 24-70mm lens, handheld.)

CAPTURING THE WORLD

In his travel and nature photography, John Shaw doesn't seek to photograph the mundane or the clichéd. He has a special eye for design, and finding colors, shapes, and lines to focus on at practically every turn. "There's a big difference in how you capture a scene when you try to define the things you're photographing." Moreover, he'll go out of his way to capture a moment in time.

The beauty of what John Shaw does is that it's realistic for anyone with vision and a plan. You don't need a magazine to send you to exotic locations. You can do all this yourself. Of course it helps to have Shaw's eye for design, his understanding of the cultures he wraps himself up in, and his mastery of the moment. Put all these pieces together and you get some very telling images. ■

John Shaw operates out of the Pacific Northwest. To see more of his work and find out about his worldwide photo tours and workshops, visit www.johnshawphoto.com. His latest book in print is John Shaw's Guide to Digital Nature Photography (Amphoto).



LOCATION: BHUTAN

"In a purification ceremony that's part of the Tangbi Mani festival, villagers run between two burning piles of brush and straw." Not initially realizing the intensity of what was to come, Shaw found himself quickly backing away to maybe 50 or 60 feet as the piles were set ablaze. "You could feel the heat hit you. There were people running all around and banging into you. While I usually prefer a more studied approach, in this case I just aimed my camera and held the shutter button down, shooting at a fast burst to capture the moment." (Nikon D3S, 70-300mm lens, handheld.)

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Chris Dahl-Bredine “selfie” over center-pivot farms,
San Luis Valley, Colorado. Altitude: 10,500 feet.

Photos © Chris Dahl-Bredine



Above the Earth

AERIAL PHOTOGRAPHER CHRIS DAHL-BREDINE GOES TO EXTRAORDINARY HEIGHTS TO PURSUE HIS DREAM BY LORIN ROBINSON

EVER HAD THE flying dream? You know, the one that lets you leap skyward and soar like a bird? Flying dreams are quite common and are among the most pleasurable of sleep states. Psychologists say they’re actually one way people find release from stress.

Aerial photographer Chris Dahl-Bredine was one such dreamer, and while he’s not sure how big a role the flying dream played in his eventually becoming an ultralight pilot, he’s certain it was a significant factor. And, once he began flying, he reports—as do other pilots (the author included)—that the dream simply stopped. He considered becoming a licensed private pilot so he could fly light planes but once he experienced the thrill of ultralights, he realized it helped him recapture the dream: flying like a bird, wind in his face, view unencumbered by a cockpit.

“In 2002, after years of dreaming of flight, I finally decided to try it out at a school near Phoenix, Arizona,” Dahl-Bredine recalls. “It took only one beautiful sunset flight and I was

hooked. My dream became real as I started flying my own ‘trike.’”

If Guinness had a record for the highest flying ultralight aerial photographer, Dahl-Bredine would probably win hands down. He routinely pushes his frail craft to 12,000-16,000 feet in pursuit of his passion: photographing the mountains and landscapes of the American Southwest year-around.

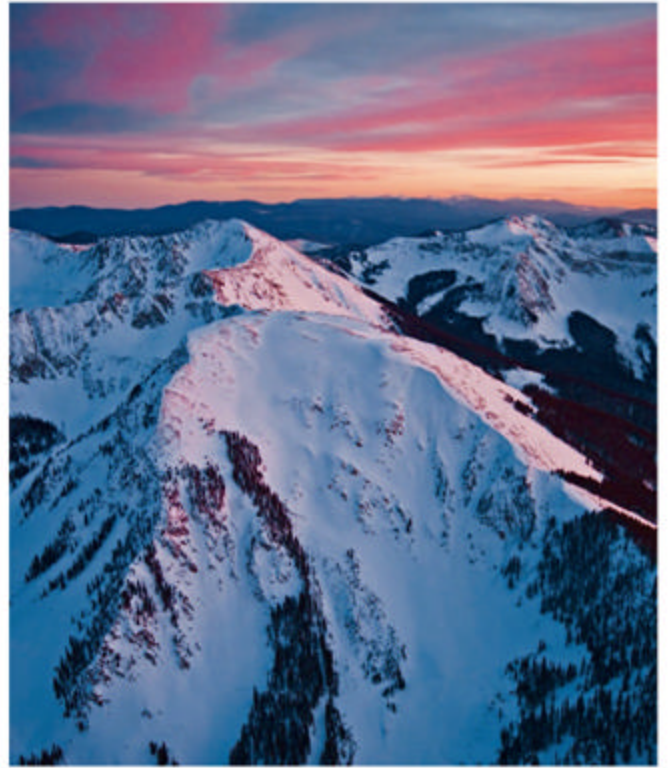
UP IN THE AIR

Dahl-Bredine has even taken his flying “trike” (and his trusty Canon EOS 5D Mark II) to 18,000 feet, but that was before the FAA began restricting ultralights to 2,000 feet above ground level.

“This is not a problem for me since I often start out at 7,000 feet at my home base in Taos, New Mexico, and photograph mountains that range up to 14,000 feet,” he explains. “Flying 2,000 feet above ‘ground level’ gives me more than sufficient height to get the images I want.”



Aspen's Edge. San Antonio Mountain, Northern New Mexico. Altitude: 11,000 feet.



Kachina Peak Sunset, Taos Ski Valley. Peak elevation: 12,481 feet. Photo taken at 13,500 feet.



At these altitudes he needs oxygen and, in winter, bundles up in arctic gear to combat sub-freezing temperatures in his open cockpit.

For Dahl-Bredine, flying came first and photography followed. He was so taken with the amazing mountain and landscape vistas he was seeing from his bird-like perch, he

developed the urge to share these spectacular sights with others. He's also a devoted environmentalist and, in the years he's been flying, has seen the progressive desertification and degradation of the Southwestern landscape, resulting from the long-running global warming-induced drought in the region.



CREATIVITY

PROFILE

"I've made it my mission to capture the magical beauty of the Southwest while also paying attention to the changes being wrought by our continued disregard for the impact of greenhouse gasses," he says.

"I had been interested in photography for years and taken some classes, but never pursued it as I have since learning to fly. It was a pretty natural progression after seeing what it was like up there and wanting to share it."

To increase his skills, Dahl-Bredine also trained in mountain flying and flying with skis in the French Alps with Franck Toussaint, a master pilot and now a friend.



Purple Dunes. Colorado's Great Sand Dunes National Park. The dunes are reflecting a violet cloud bank at sunrise. Altitude: 10,000 feet.



Water Circle. Flood plains off the Rio Grande River, Southern Colorado. Altitude: 8,500 feet.



Ribbon of Gold along the 650-700 foot deep Rio Grande Gorge at sunrise. Altitude: 8,000 feet.



Mount Jackson Sunrise, Glacier National Park, Montana. Peak elevation: 10,052 feet. Photo taken at 10,700 feet.

"I continue to study weather patterns as I fly in the mountains of Colorado and New Mexico. It fascinates me how the air moves and is constantly being affected by the heating and cooling and shapes of the land."

GEAR CHECK

Dahl-Bredine flies a French Air Creation ultralight. They can be found for under \$10,000 used, but like anything, one can pay a lot more for one with all the bells and whistles. The Rotax engine in his ultralight provides an excellent weight (480 pounds) to power ratio, enabling a good climb rate and

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Patchwork Pastures. Fall colors on farms southeast of Durango, Colorado. Altitude: 9,500 feet.

maneuverability in the thin mountain air.

“On a good day, when alone in the two-passenger trike, I can climb from the airport at 7,000 feet to 12,000 feet in around 10 minutes. The climb rate, of course, is slower if I have a passenger or am carrying camping gear or a mountain bike. I usually like to go up for at least an hour or two.

“I feel comfortable landing and taking off in winds up to 20 mph. As for winds aloft, I’m fine in pretty high winds as long as the flow is smooth and I’m not near any ridge tops or peaks.

“I think ultralights offer many advantages over standard aircraft for photography. The most obvious is an open cockpit for a better view, but they also can land in many more places and, even if the engine dies, are easy to glide and land. Also, they have a very tight turn radius that makes them more maneuverable and enables better positioning for a shot. And, after initial purchase, trikes are very inexpensive to operate.”

Dahl-Bredine also routinely packs up the ultralight and hauls it nearer to locations he wants to shoot. Its extremely short takeoff and landing roll turn almost any flat piece of ground into a runway.

SHOOTING AND FLYING

While he currently shoots with the Canon 5D II, Dahl-Bredine plans to upgrade when the next version of the camera is released. His preferred lens is a Zeiss 35mm prime because he finds the lens’ manual focus is actually easier to use while flying. He also appreciates its edge-to-edge sharpness.

“I just focus at infinity and tape the focus ring in place on the off chance that vibration would defocus the lens,” he explains. “Obviously, there’s no need to focus when you’re working from these heights. And there’s not much concern for depth of field. I also have a gyro stabilizer attached to the camera and shoot down to 1/60th pretty consistently.”

His camera stabilizer is a Kenyon Labs Gyro, which he screws to the bottom of the camera and spins at 20,000 rpm,



Rio Grande Gorge in Winter. The gorge is 650-700 feet deep. Altitude: 9,500 feet.

damping the majority of small vibrations. On smooth days he says he flies with one hand and shoots with the other, or takes both hands off the controls for better framing. “The gyro makes a big difference, especially in low-light or bumpy conditions.”

Dahl-Bredine shoots in Raw and uses Photoshop to bring the Raw images back to how he remembers them. “I love seeing the images printed huge. At 30x40 inches or more they really come to life!”

Close calls?

“As far as danger is concerned, I feel safer up there than driving down the road,” he notes. “I have had my share of hair-raising moments, mostly landing in snow on mountain tops. Also, I’ve sometimes turned the engine off to glide and enjoy the peace and quiet. A couple of times it wouldn’t restart, so I had to glide to an emergency landing.

“I’m so often moved by what I see up there—the light, the landscapes, the clouds, the mountain peaks—I know I’m seeing something special. I feel connected to the world and grateful to be alive and part of it. It’s very life affirming to witness such natural beauty and I’m happy I’m able to share these images with others.” ■

To see more of Chris Dahl-Bredine’s work, visit his website at: www.taosaerialimages.com.

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Unicorn Peak in the Tuolumne Meadows area of Yosemite National Park has always caught my eye as a striking skyline. For years I have explored the Tuolumne area and looked for unique views on commonly photographed peaks. In this case, while driving to Yosemite during a building thunderstorm, I looked through topographic maps on my phone from a previous hike until I found a likely location. It began to rain as I was pulling my gear from the car, and I ran/hiked as fast as could to my chosen location just in time for sunset.

advantage when trying to build a body of work that goes deeper than the typical guidebook roadside shots.

SHOOT WHAT YOU KNOW

Every photographer has these special locations that become like the back of their hand. For me this location is the Sierra Nevada Mountains. I live in a unique location on the western slope of the Sierra that offers easy access to either side of the range year-round. My ability to shoot Yosemite Valley, the High Sierra, or the spectacular eastern slope in any season has allowed me to develop a deep portfolio of very personal images.

While we all love to shoot in Yosemite Valley, I have found the lesser-photographed eastern slope excites me more than the crowded valley. With its 14,000-foot peaks, alpine lakes, colorful aspens, free camping, natural hot springs, and easy backcountry access, the Eastern Sierra is an outdoor adventure and landscape photographer's paradise.

As with any new location, when I first moved to the Sierra I focused much of my energy on exploration and research. I drove hundreds of miles of back roads, poured through every book, and bought every map I could find looking for new locations. Today Google Earth and CalTopo make this task far easier than it was for me 15 years ago.

It is this early exploration that is key to many of my most successful images. Aside from a few of the "classic" locations, most of the Eastern Sierra does not see the intense photographic exploration that Yosemite Valley sees. In the Eastern Sierra every time I visit a new location I find three more spots that are worth exploring on my next trip. Having done such extensive research gives me the ability to adapt to changing light and make the most of the conditions.

Many Happy Returns

WHY I KEEP GOING BACK TO THE SAME SPOTS FOR MY SHOTS

BY JOSH MILLER

THINK I SPEAK for nearly every photographer when I say going to a new location excites me, especially if it is one I have dreamed about for years. We all dream of these once-in-a-lifetime photo adventures. But the truth is for most photographers, the majority of our shooting is actually done in locations that are closer to home and

allow us to return more regularly.

While we would love to always be on the road in new and exciting locations, there is a distinct advantage to returning to the same locations many times. By visiting repeatedly we are able to explore and get to know the "character" of the light and how it reacts in different situations. This is a huge

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Often we think great photos happen by luck, but the truth is many of my strongest images took years of return trips before the conditions were ideal. That is not to say that I often come home empty-handed; while I might not get the shot I had intended, my prior research means there is always something else to shoot that works with the conditions.

MY FAVORITE SPOTS

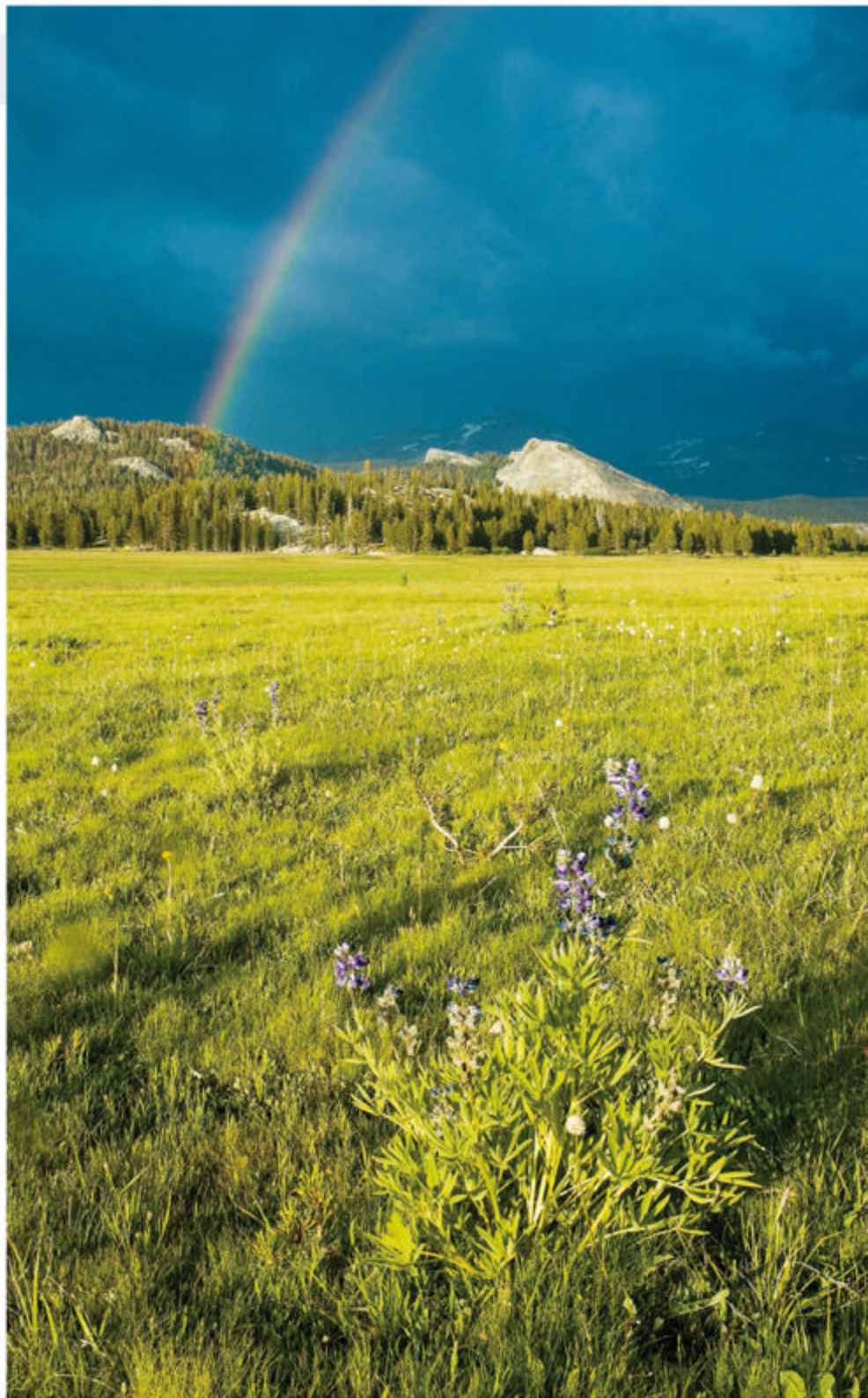
One example of this is my favorite seasonal pond in the Owens Valley. After years of photographing other ponds in the Eastern Sierra I eventually started shooting this pond because it was one of the few bodies of water that created perfect sunrise reflections of the Sierra. In addition to the amazing reflections, the pond also has several stands of very photogenic trees that offer a wide range of potential compositions.

In the beginning I made many trips in rapid succession specifically to shoot this pond, but over time making new images of the pond has become harder. Having now captured the “easy” shots I no longer make specific trips just to shoot this location, but rather I try to include a sunrise stop each time I am in the area.

These days when I visit the pond I mostly scout, but the value of returning again and again can’t be overstated because every couple of years when the conditions are just right, I find myself creating yet another unique image for the same small pond.

Another example of this is a short drive up from the Eastern Sierra in the Tuolumne Meadows area of Yosemite National Park. While still busy compared with the Eastern Sierra, Tuolumne does not see near the visitor numbers seen in Yosemite Valley. Over the years as a rock climber I always heard valley regulars refer to Tuolumne Meadows as a hidden gem without crowds or pushy rangers. As I progressed away from climbing and focused more on photography I have found this also to be the case in terms of photography.

One reason the Tuolumne area is more low key is that much of the photographic potential is not visible from the road and requires hiking. While I still love to climb the high peaks of Tuolumne, now every hike or climb has the goal of both adventure and



The best trips always involve bringing along good friends and mixing in great light. In this case, during a week-long climbing and photography trip with two college friends, we were “fortunate” enough to be caught out climbing as a thunderstorm was building. As we made a mad dash for the safety of our car someone suggested driving up to Tuolumne Meadows to see if we could find any rainbows. Having scouted the meadows already during our trip we knew exactly where to go, and before the lightning got too close we were graced with an amazing light show.

scouting for new possible compositions. Often it may be years before I return to a specific location with my camera when the light is right, but by building

a mental list of potential images and visiting regularly, I am ready to adapt to the weather and make the most of my time in the high country.



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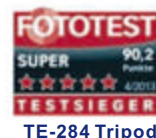
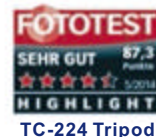
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"THE TRUTH IS THE BEST PHOTOGRAPHERS ARE THE PEOPLE WHO LOG THE MOST DAYS IN THE FIELD AND KNOW THEIR LOCATIONS LIKE THE BACK OF THEIR HANDS."



This past summer I made several trips into the high country of Yosemite hoping to climb some of the higher peaks as well as do some photography along the way. While these were climbing rather than photography focused adventures, I always have my camera on hand just in case. On one such trip while hiking toward our climbing objective, my partner and I came across this amazing meadow view of Cathedral Peak, but the lighting was bad. Filing it away in the back of my mind as a great potential location, on the way home I convinced my partner to break camp in the dark so I could shoot in the meadow at sunrise.

LEARN FROM YOUR MISTAKES

Whether it is the Eastern Sierra or the Yosemite high country, it is my ability to return to these locations over and over, while learning from my mistakes, that has led to the creation of many of my best photos.

Many people think that a good photographer is someone who has a "nice camera" or someone who is more talented than the rest of us. But the truth is the best photographers are the people who log the most days in the field and know their locations like the back of their hands. By returning over and over, these photographers are able to explore and build upon their previous experiences to create new images that stop viewers in their tracks.

Sadly it is this lack of ability to return and explore that is the downfall of a once-in-a-lifetime location. We all love to dream of the next big trip, but rarely are they as productive as the places we can visit often. Yes, every shot you take on the big trip is the best you have ever taken in that location, but how many truly amazing photos are you going to get on a 14-day trip in Africa vs. the photographer who lives/works in Africa? From an odds standpoint there is just no way you can compete with the local. Hopefully you will get some "lucky" conditions on your trip, but the odds are with the local.

While this all might sound depressing and negative, I am in no way suggesting we don't all dream about those big once-in-a-lifetime shoots, but rather we also renew our focus on the closer-to-home locations that have potential for deeper exploration and unique images. When we as photographers get to know these locations we increase our productivity dramatically and begin to develop our own artistic interpretation that goes much deeper than the well-known "classic" images of the area. Remember at home you are the local and the odds are on your side, so get out and explore. Yes, you will make mistakes along the way, but the odds are with you and you are bound to succeed. ■

Josh Miller's images have been featured in publications throughout the world and his work is represented by Aurora Photos. To find out more about his work and his workshops, including Costa Rica, follow Miller on Instagram @joshmillerphotography or check out his website, www.joshmillerphotography.com.

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16/2.8 (49ø).....	248.00	35/1.8 OSS (49ø).....	448.00
20/2.8 (49ø).....	348.00	35/2.8 ZA (49ø).....	798.00
24/1.8 (49ø).....	1,098.00	50/1.8 OSS (49ø).....	298.00
30/3.5 Mac (49ø).....	278.00	55/1.8 ZA FE (49ø).....	998.00
10-18/4 OSS (62ø).....			
16-50/3.5-5.6 OSS (40.5ø).....			
16-70/4 ZA OSS (55ø).....			
18-55/3.5-5.6 (49ø).....			
18-105/4 G OSS (72ø).....			
18-200/3.5-6.3 (67ø).....			
18-200/3.5-6.3 OSS (62ø).....			
18-200/3.5-6.3 PZ OSS (67ø).....			
24-70/4 ZA OSS (67ø).....			
28-70/3.5-5.6 OSS (55ø).....			
55-210/4.5-6.3 OSS (49ø).....			
70-200/4.0 G OSS (72ø).....			

Digital Lenses

16/2.8 Fish-eye.....	998.00	20/2.8 (72ø).....	748.00
24/2 Carl Zeiss (72ø).....			
30/2.8 DT Macro (49ø).....			
35/1.4 G (55ø).....	1,498.00	50/1.8 DT (49ø).....	198.00
35/1.8 DT (55ø).....	2,218.00	50/1.4 (55ø).....	448.00
50/1.4 Carl Zeiss ZA (72ø).....			
50/2.8 Mac (55ø).....	598.00	85/2.8 (55ø).....	298.00
85/1.4 Carl Zeiss (72ø).....			
100/2.8 Macro (55ø).....			
135/1.8 Carl Zeiss (77ø).....			
135/2.8 STF (72ø).....			
300/2.8 G APO II (42øR).....			
500/4 G (42øR).....			
11-18/4.5-5.6 DT (77ø).....			
16-35/2.8 ZA SSM (77ø).....			
16-50/2.8 DT (40.5ø).....			
16-80/3.5-4.5 DT (62ø).....			
16-105/3.5-5.6 DT (62ø).....			
18-55/3.5-5.6 DT SAM II (55ø).....			
18-135/3.5-5.6 (62ø).....			
18-250/3.5-6.3 DT (62ø).....			
24-70/2.8 Carl Zeiss (77ø).....			
28-75/2.8 (67ø).....			
55-200/4.0-5.6 DT (55ø).....			
55-300/4.5-5.6 DT (62ø).....			
70-200/2.8 G SSM II (77ø).....			
70-300/4.5-5.6 G (62ø).....			
70-400/4-5.6 G2.....			
1.4x Teleconverter.....	548.00	2x Teleconverter.....	548.00

Panasonic Lumix DMC-GM1 Mirrorless System Camera

- Venus Engine Image Processor • Micro 4/3 System
- 3.0" Touchscreen LCD • SDHC/SDXC Card Slot
- Full HD 1080i AVCHD Video at 60 fps • ISO 25600
- 5 fps Continuous Shooting • Built-In Wireless
- Highly Compact Magnesium Alloy Body
- Available in Black or Orange



with 12-32mm Lens #PADMCGM1*

16 Mega Pixels

Panasonic Lumix DMC-GX7 Mirrorless System Camera

- Micro 4/3 System • 3.0" Tilting LCD Touchscreen
- SDHC/SDXC Card Slot • 90° Tilting EVF
- Full HD 1080p AVCHD Video at 60 fps
- Focus Peaking and Magnification Windows
- Built-In Wireless and NFC Connectivity
- Available in Black or Silver



with 14-42mm II Lens #PADMCGX7K*

16 Mega Pixels

Panasonic Lumix DMC-GH4 4K Mirrorless System Camera

- DCI 4K 4096x2160 at 24p • Full HD up to 60p
- UHD 4K 3840x2160 at 30p/24p • 3.0" LCD
- Live View Finder • High-Speed 49-Point AF
- 4:2:2 8-Bit or 10-Bit HDMI Output
- Support for 59.94p, 23.98p, 50p, & 24p
- Magnesium Alloy, Weather-Sealed Body



Body Only #PADMCGH4*

4K 16 Mega Pixels

PENTAX K-3 DSLR Camera

- PRIME III Image Processor • 3.2" LCD
- Pentax K Lens Mount • Dual SD Card Slots
- In-Camera Shake Reduction Stabilization
- Full HD 1080i/p Video Recording
- Continuous Shooting up to 8.3 fps
- Weather-Sealed Magnesium Alloy Body



Body Only #PEK3

23 Mega Pixels

SONY Alpha A6000 Mirrorless System Camera

- 3.0" Tilting LCD • Uses Sony E-mount Lenses
- SDHC, SDXC, MS Pro Duo, MS PRO HG Duo Card Slot • Up to 11 fps Shooting • ISO 25600
- Full HD 1080i/p AVCHD Video at 24/60 fps
- Built-In Wi-Fi Connectivity with NFC
- Available in Black or Silver



Kit with 16-50mm OSS Lens #SOA6000*

24 Mega Pixels

SONY Alpha A7 Mirrorless System Camera

- Full Frame Exmor CMOS Sensor • 3.0" Tilttable LCD
- SDHC, SDXC, MS Pro Duo, MS PRO HG Duo Card Slot • Uses Sony E-mount Lenses
- Built-In Wi-Fi and NFC • Direct Access Interface
- Full 1080/60p with Uncompressed Output



Body Only #SOA7B

Kit with 28-70mm Lens #SOA7KB

24 Mega Pixels

SONY Alpha SLT-A58 DSLR Camera

- 2.7" Tilting LCD • Uses Sony Alpha mount Lenses
- SDHC, SDXC, MS Pro Duo, MS PRO HG Duo Card Slot • Full HD 1080i/p Video at 60 or 24fps
- 5fps Full Resolution Continuous Shooting
- SteadyShot INSIDE Image Stabilization
- ISO 100-16000 with Noise Reduction



DT 18-55mm SAM II Lens #SOLTA58K

20 Mega Pixels

SONY a77 II DSLR Camera

- 3.0" 3-Way Tilting LCD • 12fps Shooting
- Uses Sony Alpha mount Lenses
- Full HD 1080p Video Recording at 60 fps
- SDHC, SDXC, MS Pro Duo, MS PRO HG Duo, XC-HG Duo Card Slot • ISO 25600
- Built-In Wi-Fi Connectivity with NFC



Body Only #SOA772

24 Mega Pixels

LENSES AND FLASHES for DSLR & Mirrorless Cameras

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Di-II for Digital SLRs Only Di-III for mirror-less cameras Only

Rebates Expire 4/30/15

C = Canon N = Nikon P = Pentax SA = Sony Alpha SE = Sony E Mount

** Price After Rebate	SKU #	Avail. for	Rebate	Price
Di-II 60mm f/2.0 LD IF Macro (55ø)	#TA602DI*	C, N, SA	—	524.00
Di 90mm f/2.8 Macro (55ø)	#TA9028M*	C, N, P, SA	—	499.00
Di 90mm f/2.8 SP Macro VC USD (58ø)	#TA9028VC*	C, N	\$50	699.00**
Di 180mm f/3.5 LD IF Macro (72ø)	#TA18035*	C, N, SA	—	739.00
Di-II 10-24/3.5-4.5 (77ø)	#TA102435*	C, N, P, SA	—	499.00
Di-II 16-300/3.5-6.3 VC PZD (67ø)	#TA1630035DI*	C, N, SA	\$30	599.00**
Di-II 17-50/2.8 XR LD IF Asph (67ø)	#TA175028*	C, N, P, SA	—	499.00
Di-II 17-50/2.8 XR VC LD IF Asph. (67ø)	#TA175028*Q	C, N	—	649.00
Di-II 18-200/3.5-6.3 (62ø)	#TA1820035*	C, N, P, SA	—	199.00
Di-II 18-200/3.5-6.3 VC (62ø)	#TA1820035S*	SE Black or Silver	—	739.00**
Di-II 18-270/3.5-6.3 VC PZD (62ø)	#TA18270*	C, N, SA	\$50	399.00**
Di 24-70/2.8 VC USD (82ø)	#TA247028*	C, N, SA	\$100	1,199.00**
Di 28-75/2.8 XR (67ø)	#TA287528*	C, N, P, SA	—	499.00
Di 28-300/3.5-6.3 XR LD (62ø)	#TA2830035XD*	C, P, SA	—	419.00
Di 28-300/3.5-6.3 VC PZD (67ø)	#TA2830035DI*	C, N, SA	—	849.00
Di 70-200/2.8 LD IF Macro (77ø)	#TA7020028M*	C, N, P, SA	—	769.00
Di 70-200/2.8 SP VC USD (77ø)	#TA7020028*	C, N, SA	\$100	1,399.00**
Di 70-300/4.5-6.3 LD Macro (62ø)	#TA70300M*	C, N, P, SA	—	199.00
Di 70-300/4.5-6.3 VC USD (62ø)	#TA70300*	C, N, SA	\$50	399.00**
Di 150-600/5-6.3 VC USD (95ø)	#TA150600S*	C, N, SA	—	1069.00
1.4x SP AF Pro Teleconverter	#TA14XP*	C, N	—	224.00
2x SP AF Pro Teleconverter	#TA2XP*	C, N	—	254.00

SIGMA

** Price After Rebate Rebates Expire 4/30/15

DC – for Digital SLRs Only DG – Optimized for Digital SLRs DN – Designed for Mirrorless Cameras.

H – HSM Model with Canon, Nikon, Sigma	Mount	SKU #	Rebate	Price
DC 4.5/2.8 EX Circular Fisheye HSM R	C, N, P, SI, SA	#SI4528EX*	\$100	799.00**
DG 8/3.5 EX Circular Fisheye R	C, N, SI, SA	#SI835*	—	899.00
DC 10/2.8 EX Fisheye HSM R	C, N, SA	#SI1028EXDC*	—	649.00
DG 15/2.8 EX Diagonal Fisheye R	C, N, P, SA	#SI1528DG*	—	609.00
DN 19/2.8 (46ø) Black or Silver	MFT, SE	#SI1928DN*	—	199.00
DG 20/1.8 EX DF RF Aspherical (82ø)	C, N, SA	#SI2018*	—	629.00
DG 24/1.8 EX DF Asph. Macro (77ø)	C	#SI2418MCAF*	—	549.00
DG 28/1.8 EX DF Asph. Macro (77ø)	C	#SI2818MCAF*	—	449.00
DN 30/2.8 (46ø) Black or Silver	MFT, SE	#SI3028DN*	—	199.00
DC 30/1.8 HSM (62ø)	C, N, P, SI, SA	#SI3018HSCSM*	—	499.00
DG 35/1.4 HSM (67ø)	C, N, P, SI, SA	#SI3514*	—	899.00
DG 50/1.4 EX HSM (77ø) R	C, N, SA	#SI5014*	\$100	399.00**
DG 50/1.4 HSM (77ø) R	C, N, SI, SA	#SI5014A*	—	949.00
DG 50/2.8 EX Macro (55ø)	C, N	#SI5028MDG*	—	369.00
DN 60/2.8 (46ø) Black or Silver	MFT, SE	#SI6028DN*	\$30	209.00**
DG 70/2.8 EX Macro (62ø)	N, P	#SI7028MDG*	—	499.00
DG 85/1.4 EX HSM (77ø)	C, N, P, SI, SA	#SI8514*	—	969.00
DG 105/2.8 EX Macro OS HSM (62ø)	C, N, SI, SA	#SI10528MDG*	\$300	669.00**
DG 150/2.8 EX APO Macro OS HSM (72ø)	C, N, SI, SA	#SI15028APO*	—	1,099.00
DG 180/2.8 EX APO Macro OS HSM (86ø)	C, N, SI, SA	#SI18028APO*	—	1,699.00
DG 300/2.8 APO EX HSM (46ø) Rear	C, N, P, SI, SA	#SI30028DG*	—	3,399.00
DG 500/4.5 APO EX HSM (46ø) Rear	C, N, P, SI, SA	#SI50045DG*	—	4,999.00
DC 8-16/4.5-5.6 HSM	C, N, S	#SI816456*	—	699.00
DC 10-20/4.5-5.6 EX HSM (77ø)	C, N, P, SI, SA	#SI102045D*	\$80	399.00**

C = Canon MFT = Micro 4/3 N = Nikon O = Olympus P = Pentax SI = Sigma SA = Sony Alpha SE = Sony E

R – Rear Slip-in Gelatin Filter Slot	Mount	SKU #	Rebate	Price
DC 10-20/3.5 EX HSM (82ø)	C, N, P, SI, SA	#SI102035*	—	649.00
DG 12-24/4.5-5.6 EX Asph. HSM II	C, N, SI, SA	#SI122445*	—	949.00
DC 17-50/2.8 EX OS HSM (77ø)	C, N, P, SI	#SI175028*	\$150	519.00**
DC 17-70/2.8-4.0 OS Mac HSM TSC (72ø)	C, N, P, SI, SA	#SI177028*	—	499.00
DC 18-35/1.8 HSM (72ø)	C, N, P, SI, SA	#SI183518DC*	—	799.00
DC 18-200/3.5-6.3 OS II HSM (72ø)	N, SI, SA	#SI1820035*	—	499.00
DC 18-200/3.5-6.3 OS Macro HSM (62ø)	C, N, P, SI, SA	#SI1820035D*	—	399.00
DC 18-250/3.5-6.3 OS Macro HSM (62ø)	C, N, P, SI, SA	#SI1825035M*	\$200	349.00**
DC 18-300/3.5-6.3 OS Macro HSM (72ø)	C, N, P, SI, SA	#SI1830035*	—	579.00
DG 24-70/2.8 EX IF HSM (82ø)	C, N, SI, SA	#SI247028*	—	899.00
DG 24-105/4.0 OS HSM (82ø)	C, N, SI, SA	#SI24105*	—	899.00
DG 50-500/4.5-6.3 APO OS HSM (95ø)	C, N, P, SI, SA	#SI505004563*	\$150	1,509.00**
DG 70-200/2.8 EX APO OS HSM (77ø)	C, N, P, SI, SA	#SI7020028*	\$200	1,199.00**
DG 70-300/4.5-6.6 Macro (58ø)	C, N, P, SI, SA	#SI703004*	—	169.00
DG 70-300/4.5-6.6 APO Macro (58ø)	C, N, P, SI, SA	#SI703004DG*	—	179.00
DG 120-300/2.8 OS HSM (105ø)	C, N, S	#SI120300*	—	3,599.00
DG 120-400/4.5-5.6 APO OS HSM (77ø) R	C, P, SI	#SI120400*	—	899.00
DG 150-500/5-6.3 APO OS HSM (86ø)	C, N, P, SI, SA	#SI150500*	\$200	869.00**
DG 1.4x EX APO Tele-Converter	C, N, S	#SI14XDG*	—	249.00
DG 2x EX APO Tele-Converter	C, N, S	#SI2XDG*	—	299.00

SIGMA FLASHES

DG EF-610 ST	C, N, P, SI, SA	#SIEF610ST*	—	165.00
DG EF-610 Super Flash	C, N, P, SI, SA	#SIEF610*	—	255.00
DG EM-140 TTL Ringlight	C, N, P, SI, SA	#SIEM140DG*	—	379.00



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Canon Digital Rebel T6i DSLR

- 3.0" Vari-Angle Touchscreen
- DIGIC 6 Image Processor
- Uses Canon EF Lenses (1.6x factor)
- SDHC/SDXC Card Slot
- Built-In Wi-Fi • Creative Filters
- Full HD 1080p Video Recording
- 5 fps Shooting & Extended ISO to 25600



	Price	Rebate	Final Cost
Rebates Expire 3-28-15			
Kit with 18-55mm IS STM #CAEDRT6I1855	899.00	—	—
T6s Kit Kit with 18-135mm IS STM # CAEDRT6SK1...	1,199.00	—	—
T5i Kit Kit with 18-55mm IS STM #CAEDRT5IK	849.99	\$150	699.99
T5 Kit with 18-55mm IS II #CAEDRT5K	549.99	\$150	399.99

Canon EOS-70D DSLR

- Dual Pixel CMOS AF with Live View
- DIGIC 5+ Image Processor
- SD/SDHC/SDXC Card Slot
- Uses Canon EF & EF-S Lenses
- 3.0" Vari-Angle Touchscreen
- 7 fps Continuous Shooting
- Built-In Wireless Connectivity
- Full HD 1080p Video



	Price	Rebate	Final Cost
Rebates Expire 3-28-15			
Body Only #CAE70D	1,199.00	\$200	999.00
Kit with 18-55mm STM #CAE70D1855	1,349.00	\$200	1,149.00
EOS 60D Body Only #CAE60D			
EOS 60D Kit with 18-135mm IS #CAE60D18135			

Canon EOS-7D Mark II DSLR

- 3" Clear View II LCD • Native ISO 16000
- Dual Pixel CMOS AF with Live View
- Dual CF and SDHC/XC Card Slots
- Continuous 10 fps Shooting
- Built-In GPS Receiver & Digital Compass
- Full HD 1080p/60 Video & Movie Servo AF



	Price	Rebate	Final Cost
Rebates Expire 3-28-15			
Body Only #CAE7D2	1,799.00	\$100	1,699.00
EOS 7D Body Only #CAE7D			
EOS 7D Kit with 18-135mm IS #CAE7D18135			
EOS 7D Kit with 28-135mm IS #CAE7D28135			

Canon EOS-6D DSLR

- Full-Frame CMOS Sensor • 3.0" LCD
- DIGIC 5+ Image Processor
- Uses Canon EF Lenses
- SD/SDHC/SDXC Card Slot
- Built-In Wi-Fi and GPS Connectivity
- Full HD 1080p with Manual Controls
- Extended ISO Range of 50-102400
- Up to 4.5 Full Resolution FPS
- Built-In HDR & Multiple Exposure Modes



	Price	Rebate	Final Cost
Rebates Expire 3-28-15			
Body Only #CAE6D	1,699.00	\$300	1,399.00
Kit with 24-105mm f/4 L #CAE6D24105	2,299.00	\$300	1,999.00

Canon EOS-5D Mark III DSLR

- 3.2" Clear View High Resolution LCD
- DIGIC 5+ Image Processor
- 61-Point High Density AF
- Uses Canon EF Lenses
- Dual CF, SD Card Slots
- Full HD 1080/30p & 720/60p Formats
- Extended ISO Range (50-102400)
- Built-In HDR & Multiple Exposure Modes



	Price	Rebate	Final Cost
Rebates Expire 3-28-15			
Body Only #CAE5D3	2,799.00	\$300	2,499.00
Kit with 24-105mm L IS #CAE5D324105	3,399.00	\$300	3,099.00

Canon EOS-1Dx DSLR

- Dual DIGIC 5+ Image Processors
- Magnesium Alloy Body
- Eye-Level Pentaprism Viewfinder
- 3.2" LCD Monitor
- Uses Canon EF Lenses
- Dual CF card slots
- 1920 x 1080 HD Video Capture
- Live View Still and Video Recording
- 61-Point High Density Auto Focus



Body Only #CAE1DX	5,999.00
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Canon SLR Lenses and Flashes

Rebates Expire 3-28-15 — Call for Current Rebates & Promotions

EOS Flash System	MAP	Rebate	Final
270EX II	169.99	\$30	139.99
320EX			
430EX II	299.99	\$40	259.99
600EX-RT	549.99	\$50	499.99
MR-14EX II Ringlight	549.99	\$50	499.99
MT-24EX Twin Flash	829.99	\$60	769.99

EF-S Digital Lenses	MAP	Rebate	Final
24/2.8 STM (52ø)	149.99		
60/2.8 USM Macro (52ø)	469.99		
10-18/4.5-5.6 IS STM (67ø)	299.00		
10-22/3.5-4.5 USM (77ø)	649.99	\$50	599.99
15-85/3.5-5.6 IS USM (72ø)	799.99		
17-55/2.8 IS USM (67ø)	879.99		
17-85/4-5.6 IS USM (67ø)	CALL		
18-55/3.5-5.6 IS (58ø) II	199.99		
18-135/3.5-5.6 IS (67ø)	499.99		
18-200/3.5-5.6 IS (72ø)	699.99		
55-250/4-5.6 IS USM II (58ø)	249.99		
55-250/4-5.6 IS STM II (58ø)	299.99		

EF Lenses	MAP	Rebate	Final
20/2.8 USM (72ø)	539.99	\$50	489.99
24/2.8 IS USM (58ø)	599.99	\$50	549.99
28/1.8 USM (58ø)	509.99	\$60	449.99
28/2.8 IS USM (58ø)	549.99	\$50	499.99
35/2 IS USM (67ø)	599.99	\$50	549.99
40/2.8 STM Pancake (52ø)	199.99	\$50	149.99
50/1.8 II (52ø)	125.99	\$20	105.99
50/2.5 Macro (52ø)	299.99		
50/1.4 USM (58ø)	399.99	\$50	349.99
MP-E 65/2.8 1x-5x Macro (58ø)	1,049.00		
85/1.8 USM (58ø)	419.99	\$50	369.99
100/2 USM (58ø)	499.99	\$50	449.99
100/2.8 USM Macro (58ø)	599.99	\$50	549.99
400/4.0 DO IS II USM (52ø)	6,899.00		
24-105/3.5-5.6 IS STM (77ø)	599.00		
28-135/3.5-5.6 IS USM (72ø)	CALL		
70-300/4-5.6 IS USM (58ø)	649.99	\$250	399.99**
70-300/4.5-5.6 DO IS USM (58ø)	1,399.00		
75-300/4.0-5.6 III (58ø)	199.99		
75-300/4.0-5.6 III USM (58ø)	234.99		



TSE MF Lenses	MAP	Rebate	Final
17/4.0 L	2,249.00		
24/3.5 L II	1,999.00		
45/2.8	1,399.00		
90/2.8	1,399.00		

EF "L" Lenses	MAP	Mail-in Rebate	Final
14/2.8 USM II	2,249.00		
24/1.4 II (77ø)	1,649.00		
35/1.4 USM (72ø)	1,479.00	\$150	1,329.00
50/1.2 USM (72ø)	1,549.00	\$150	1,399.00
85/1.2 USM II (72ø)	2,099.00	\$100	1,999.00
100/2.8 IS USM Macro (67ø)	949.99	\$50	899.99
135/2.0 USM (72ø)	1,049.00	\$50	999.00
180/3.5 USM Macro (72ø)	1,499.00		
200/2.8 USM II (72ø)	779.99		
200/2.0 IS USM (52ø)	5,999.00		
300/4.0 IS USM (77ø)	1,449.00		
300/2.8 IS USM II (52ø rear)	6,599.00		
400/5.6 USM (77ø)	1,339.00		
400/2.8 IS II (52ø rear)	10,499.00		
500/4 IS USM II (52ø rear)	9,499.00		
600/4.0 IS II (52ø rear)	11,999.00		
8-15/4.0 Fish-eye USM	1,349.00	\$50	1,299.00
11-24/4 USM	2,999.00		
16-35/4 IS USM (77ø)	1,199.00	\$100	1,099.00
16-35/2.8 USM II (82ø)	1,699.00	\$200	1,499.00
17-40/4.0 USM (77ø)	839.99	\$140	699.99
24-70/4.0 IS USM (77ø)	999.99	\$200	799.99
24-70/2.8 II USM (82ø)	2,099.00	\$150	1,949.00
24-105/4 IS USM (77ø)	1,149.00		
28-300/3.5-5.6 IS USM (77ø)	2,549.00		
70-200/4.0 USM (67ø)	709.99	\$100	609.99
70-200/4.0 IS USM (77ø)	1,299.00	\$200	1,099.00
70-200/2.8 USM (77ø)	1,449.00	\$150	1,299.00
70-200/2.8 IS II USM (77ø)	2,299.00	\$150	2,149.00
70-300/4.0-5.6 IS USM (67ø)	1,449.00	\$100	1,349.00
100-400/4.5-5.6 IS USM (77ø)	1,699.00		

EF Teleconverters	MAP	Rebate	Final
1.4x III	449.99		
2x III	449.99		

** with purchase of EOS-6D, 7D, 7D mkII, 70D, or 60D

Nikon D3300 DSLR

Rebates Expire 3-28-15

- EXPEED 4 Image Processor
- Full HD 1080p Video Recording
- 3.0" LCD • 5 fps Shooting
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC/SDXC Card Slot
- Expandable ISO 25600
- Easy Panorama Mode and Guide Mode
- Nikon Inc. limited warranty included



D3300 is available in Black, Grey or Red	Price	Rebate	Final Cost
Kit with 18-55mm VR II #NID33001855*	646.95	\$150	496.95
D3200 Kit Black w/18-55mm VR #NID32001855*	529.95	\$80	449.95

Nikon D5500 DSLR

- EXPEED 4 Image Processor
- Full HD 1080p Video at 60 fps
- 3.2" Vari-Angle Touchscreen
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC/SDXC Card Slot
- Built-In Wi-Fi • ISO 100-25600
- Nikon Inc. limited warranty included



Rebates Expire 3-28-15

D5500 18-55 Kit is available in Black or Red	Price	Rebate	Final Cost
Kit with 18-55mm VR II #NID55001855*	999.95	\$100	899.95
D5300 Kit w/18-55mm VR II #NID53001855*	896.95	\$100	796.95
D5200 Kit with 18-55mm VR #NID52001855*	799.95	\$150	649.95

Nikon D7100 DSLR

- Magnesium Alloy Body
- Moisture Resistant
- EXPEED 3 Image Processor
- 1080p Full HD Video Capture
- Accepts Nikon AF Lenses (1.5x factor) • 3.2" LCD
- Dual SD/SDHC/SDXC Card Slots
- Built-In Flash with Commander Function
- Nikon Inc. limited warranty included



Rebates Expire 3-28-15

Body Only #NID7100	Price	Rebate	Final Cost
Body Only #NID7100	1,199.95	\$200	999.95
Kit with 18-140mm VR DX #NID710018140	1,696.95	\$400	1,296.95

Nikon D750 DSLR

- FX-Format (Full-Frame) CMOS Sensor
- Uses Nikon AF Lenses • 3.2" Tilting LCD
- EXPEED 4 Image Processor
- SD/SDHC/SDXC Card Slot
- Built-In Wi-Fi Connectivity
- Full HD 1080p Video Recording at 60 fps
- Nikon Inc. limited warranty included



Rebates Expire 3-28-15

Body Only #NID750	Price	Rebate	Final Cost
Body Only #NID750	2,296.95	—	—
Kit with 24-120mm VR #NID75024120	3,596.95	\$600	2,996.95
D610 Body Only #NID610	1,996.95	\$500	1,496.95
D610 Kit with 24-85mm VRT #NID6102485	2,596.95	\$600	1,996.95

Nikon D810 DSLR

- FX-Format CMOS Sensor
- EXPEED 4 Image Processor
- Optical Low-Pass Filter • 3.2" LCD
- CF & SD Dual Card Slots
- Nikon F Mount Lens Mount
- Full HD 1080p Video at 60/30/24 fps
- External Mic and Headphone Inputs
- Continuous Shooting to 5 fps in FX Mode
- Nikon Inc. limited warranty included



Rebates Expire 3-28-15

Body Only #NID810	Price	Rebate	Final Cost
Body Only #NID810	3,296.95	\$300	2,996.95
Kit with 24-120mm VR #NID81024120	4,599.95	\$900	3,699.95

Nikon D4s DSLR

- FX-format (full-frame) CMOS Sensor
- 14-Bit RAW Files & 12-Bit RAW S Format
- Full HD 1080p Video at 60 fps
- EXPEED 4 Image Processor
- Compatible with Most Nikkor Optics
- 11 fps Shooting for 200 Shots with AE/AF
- ISO 50-409600 • 3.2" LCD
- CF Type 1 & XQD Compatible
- 1000 Base-T Gigabit Wired LAN Support
- Nikon Inc. limited warranty included



Rebates Expire 3-28-15

Body Only #NID4S	Price	Rebate	Final Cost
Body Only #NID4S	6,496.95	\$500	5,996.95

Nikon SLR Lenses and Flashes

Rebates Expire 3-28-15 — Call for Current Rebates and Promotions

Nikon Instant Savings on Lenses with purchase of any Nikon DSLR

AF Flashes	Price	Rebate	Final
SB-300	146.95		
SB-500	246.95		
SB-700	326.95		
SB-910	546.95		
R1 Wireless Twin Flash			
R1C1 Wireless Twin Flash System			



DX ED-IF Lenses for Digital Only	Price	Rebate	Final
10.5/2.8 Fish-Eye	196.95	\$20	176.95*
35/1.8 G AF-S (52ø)	276.95	\$30	246.95*
40/2.8 G AF-S Micro (52ø)	526.95	\$100	426.95
85/3.5 G ED VR Micro	899.95	\$100	799.95*
10-24/3.5-4.5 G AF-S (77ø)	699.95	\$100	599.95*
12-24/4 G AF-S (77ø)			
16-85/3.5-5.6 G AF-S VR (67ø)	1,199.95	\$200	999.95*
17-55/2.8 G AF-S (77ø)	1,996.95	\$200	1,796.95*
18-55/3.5-5.6 G AF-S II (52ø)	196.95		
18-55/3.5-5.6 G AF-S VR (52ø)	246.95		
18-55/3.5-5.6 G AF-S VR II (52ø)	396.95		
18-105/3.5-5.6 G AF-S VR	496.95	\$200	296.95
18-200/3.5-5.6 G AF-S VR II	596.95	\$100	496.95*
18-300/3.5-5.6 G AF-S ED VR (77ø)	996.95	\$100	896.95*
18-300/3.5-6.3 G AF-S ED VR (67ø)	896.95	\$100	796.95
55-200/4.5-5.6 G AF-S (52ø)	346.95	\$200	146.95
55-200/4.5-5.6 G AF-S VR II	396.95	\$150	246.95



D-Type AF Lenses	Price	Rebate	Final
14/2.8 D ED			
16/2.8 D (39ø) with Hood			
20/2.8 D (62ø)			
20/1.8 G AF-S ED (77ø)	796.95		
24/2.8 D (52ø)			
24/1.4 G AF-S ED (77ø)	2,199.95	\$200	1,999.95
24/3.5 D ED PC-E (77ø)			
28/1.8 G AF-S (67ø)	696.95	\$100	596.95*
28/2.8 D (52ø)			
35/2.0 D (52ø)			
35/1.4 G AF-S ED (67ø)	1,799.95	\$200	1,599.95
35/1.8 G AF-S ED (58ø)	596.95	\$100	496.95*
45/2.8 D ED PC-E Micro (77ø)			

D-Type AF Lenses	Price	Rebate	Final
50/1.8 D (52ø)			
50/1.8 G AF-S (58ø)	216.95	\$20	196.95*
50/1.4 D (52ø)			
50/1.4 G AF-S (58ø)	484.95	\$85	399.95*
58/1.4 G AF-S (72ø)	1,696.95	\$200	1,496.95
60/2.8 D Micro (62ø) (1:1)			
60/2.8 G AF-S ED Micro (62ø)	599.95	\$100	499.95
85/1.8 G AF-S (67ø)	496.95	\$50	446.95*
85/1.4 D IF (77ø)			
85/1.4 G AF-S (77ø)	1,699.95	\$200	1,499.95*
85/2.8 PC-E Micro (77ø)			
105/2.8 G AF-S ED-IF VR Micro (62ø)	984.95	\$185	799.95*
105/2.0 DC D with Hood (72ø)			
180/2.8 D ED-IF (72ø)			
200/4 D ED-IF Micro with Case (62ø)			
200/2 G AF-S ED-IF VR II (52ø)			
300/4.0 D AF-S ED-IF (77ø)			
300/2.8 G AF-S VR (52ø-R)			
500/4.0 G AF-S VR ED (52ø)			
600/4.0 G AF-S VR ED (52ø)			
14-24/2.8 G AF-S ED-IF	1,996.95	\$200	1,796.95*
16-35/4.0 G AF-S ED VR (77ø)	1,256.95	\$260	996.95*
17-35/2.8 D AF-S ED-IF (77ø)			
18-35/3.5-4.5 AF-S G ED (77ø)	746.95	\$100	646.95
24-70/2.8 G AF-S ED-IF (77ø)	1,886.95	\$200	1,686.95*
24-85/2.8-4.0 D IF (72ø)			
24-85/3.5-4.5 G AF-S ED VR	596.95	\$100	496.95
24-120/4.0 G AF-S ED VR (77ø)	1,296.95		
28-300/3.5-5.6 G AF-S ED VR	1,046.95	\$250	796.95^
70-200/4.0 G AF-S ED VR (67ø)	1,396.95	\$200	1,196.95*
70-200/2.8 G AF-S ED-IF VR II (77ø)	2,396.95	\$300	2,096.95*
70-300/4.0-5.6 G (62ø)			
70-300/4.5-5.6 G-AFS VR	586.95	\$200	386.95
80-200/2.8 D with Collar (77ø)			
80-400/4.5-5.6 G AF-S ED VR (77ø)	2,696.95	\$400	2,296.95*
200-400/4 G AF-S ED VR II (52ø)			
TC-14E III (1.4x) Teleconverter	499.95	\$20	479.95
TC-17E II (1.7x) Teleconverter	549.95	\$50	499.95
TC-20E III (2x) Teleconverter			

* Stand Alone Rebate, No Purchase of DSLR Necessary

** When Purchased with a D3200, D3300, D5200, D5300, D7100

^ When Purchased with D7100, D610, D750, DF, D810 D4s



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► LENSBABY - SELECTIVE FOCUS LENSES

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The metal swivel ball design and ultra-smooth manual focusing ring delivers steady, fluid control over the focus and tilt making this the perfect choice to create ground breaking creative imagery.



for Canon, Micro 4/3, Nikon,
Pentax, Samsung & Sony #LELCP50* **299.95**

Composer Smooth and Precise

Ideal for tabletop and macro photography. Compress and bend the lens to find your desired Sweet Spot and lock it in place with the push of a button.



for Canon, Nikon, Olympus,
Pentax, Sony #LELC* **199.95**

► ZEISS MANUAL FOCUS LENSES

	Canon ZE		Nikon ZF.2	
15mm f/2.8 Distagon T* (ø)	#ZE1528ZEC	2,950.00	#ZE1528ZF2N	2,950.00
18mm f/3.5 Distagon T* (82ø)	#ZE1835ZEC	1,395.00	#ZE1835ZF2N	1,395.00
21mm f/2.8 Distagon T* (82ø)	#ZE2128ZEC	1,843.00	#ZE2128ZF2N	1,843.00
25mm f/2 Distagon T* (67ø)	#ZE252ZEC	1,699.00	#ZE252ZF2N	1,699.00
28mm f/2 Distagon T* (58ø)	#ZE282ZEC	1,283.00	#ZE282ZF2N	1,283.00
35mm f/1.4 Distagon T* (72ø)	#ZE3514ZEC	1,843.00	#ZE3514ZF2N	1,843.00
35mm f/2 Distagon T* (58ø)	#ZE352ZEC	1,117.00	#ZE352ZF2N	1,117.00
50mm f/1.4 Planar T* (58ø)	#ZE5014ZEC	725.00	#ZE5014ZF2N	725.00
50mm f/2 Makro-Planar T* (67ø)	#ZE502ZEC	1,283.00	#ZE502ZF2N	1,283.00
85mm f/1.4 Planar T* (72ø)	#ZE8514ZEC	1,283.00	#ZE8514ZF2N	1,283.00
100mm f/2 Makro-Planar T* (67ø)	#ZE1002ZEC	1,843.00	#ZE1002ZF2N	1,843.00

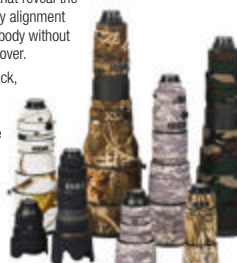
► MANUAL FOCUS LENSES

NOTE: These lenses are compatible with autofocus cameras, but ONLY in manual-focus mode.

C = Canon EOS		N = Nikon	O = Olympus OM	P = Pentax K	SM = Sony/Minolta			
	Available for	BOWER	Vivitar			Price	ROKONON	Price
8mm f/3.5 Fisheye	C, N, P, SM	#B0835S*	—			239.99	#ROFE8M*	269.95
14mm f/2.8 WA	C, N, P, SM	#B014*	—			349.99	#ROFE14M*	349.00
24mm f/1.4 WA (77ø)	C, N, P, SM	#B02414*	—			499.95	#RORK24M*	599.00
35mm f/1.4 (77ø)	C, N, P, SM	#B03514*	—			379.99	#RORK35M	499.00
85mm f/1.4 (72ø)	C, N, P, SM	#B08514*	#V18514*			269.99	#R085M*	299.00
500mm f/8 Mirror w/Mount	C, N, P, SM	#B05008K*	#V15008*			118.95	#R05008*	108.50
500mm f/6.3 Mirror w/Mount	C, N, O, P, SM	#B050063*	#V150063*			152.95	#R050063*	129.95
800mm f/8 Mirror w/Mount	C, N, O, P, SM	#B08008K*	#V18008*			249.95	#R08008*	188.50
650-1300mm f/8-16 w/Mount	C, N, O, P, SM	#B06501300*	—			264.95	#R06501300*	247.95

► LENS COVERS

- Available with a custom fit for most popular lenses
- Clear, flexible window over the AF/IS/VR controls and the distance-scale window.
- Custom holes that reveal the red-dot for easy alignment to the camera body without removing the cover.
- Available in Black, Digital Camo, Forest Green Camo, Realtree Camo, Max4 HD, Hardwoods Snow or white for Canon lenses



► HOODIE LENS CAPS

The neoprene Hoodie features a reinforced removable front element protection disc made from rigid plastic and firm foam to protect your lens from dirt, dust, moisture, and impact.

** Specify type of camouflage: Digital Camo, Forest Green, Realtree Max4 HD, or Hardwoods Snow



Size	SKU #	Black	Camo**
Medium	#LELCHM*	13.99	18.99
Large	#LELCHL*	13.99	18.99
X-Large	#LELCHXL*	14.99	19.99
2XL	#LELCH2XL*	15.99	20.99
3XL	#LELCH3XL*	17.99	22.99
4XL	#LELCH4XL*	24.99	29.99

► FLASHES

Shoe-Mount Flashes

24 AF-1 Digital	89.99
28 CS-2 Digital Slave Flash	139.99
36 AF-5 Digital	129.99
44 AF-1 Digital	199.99
52 AF-1 TTL Touchscreen	300.00
58 AF-2 TTL Digital	399.99
64 AF-1 Digital	449.99

Handle-Mount Flash Systems

45 CL-4 TTL Digital	519.99
76 MZ-5 TTL Digital	1,039.99

QUANTUM

Q-flash TRIO	875.00
Q-flash T5D-R	706.00
Q-flash T5D-R with Turbo SC Battery & Charger	1,057.00
Q-flash T5D-R with Turbo 3 Battery Kit	1,330.00

Batteries

Battery 1	224.00
Turbo SC - Slim Compact	351.00
Turbo Blade	466.00
Turbo 3	624.00

SUNPAK

E-Flash Flat Panel Kit #SUF38	58.95
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Shoe-Mount AF Flashes

PF20XD Digital Slave	44.95
RD-2000	52.19
DF3000 Digital for Canon, Nikon, Sony	69.95
PZ-4000 AF TTL	89.95
PZ-40x II AF TTL for Nikon (Silver)	69.95
PZ-42x AF TTL for Canon or Nikon	139.00

Handle-Mount Flashes

622 Super Pro TTL	179.95
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Vivitar

285HV Professional Auto	84.95
Pearstone SB-4 AC Adapter for 285HV #PESB4	14.95

► METERS

GOSSSEN

DigiFlash 2	199.99
Starlite 2	719.99
Digi Pro F2	299.99
DigiSky	469.99

KENKO

KFM-1100 Auto Meter	349.00
KFM-2200 Cine & Flash Meter	699.90

POLARIS

Polaris Digital Exposure	189.95
Polaris Dual 5	294.99

SEKONIC

3 year warranty

L208 Twin Mate	126.00
L308DC Digidigimater	279.00
L308S Flashmate	233.00
L478D Lifemaster Pro	339.00
L758DR Digital Flashmaster	634.00
C500 Prodigy Color	1,216.00
C500 Prodigy with Module	1,338.00

58 AF-2 TTL Shoe-Mount Flash

- Guide No. 58'
- Full TTL Mode
- Zoom Head (24-105)
- Bounce Head
- Swivel Head
- Update via USB Port
- Secondary Reflector with 3 Output Ratios
- Weight: 12.8 oz



PZ-42x AF TTL Shoe-Mount Flash

- Guide No. 138'
- Bounce and Swivel Head
- Automatic Shutdown Mode
- Large Illuminated LCD panel
- AF Assist Light
- Weight: 9.1 oz



285HV Professional Auto Shoe-Mount Flash

- Guide No. 120'
- Automatic exposure range to 70'
- 4 auto f/stop settings
- Bounce Head
- Zoom Head (28-105)



Qflash TRIO Parabolic Reflector Flash

- Radio Wireless TTL
- Bounce & Swivel Head
- Guide No. 110'
- Built-In FreeWire
- High-Speed Sync
- TTL compatible



Turbo Blade Battery Pack with Charger

- Shoe Mount Recycling: 1/10-1.5 sec
- Less Than 15 Ounces
- 1/4"-20 Top/Bottom Mounts
- 1.5 Hour Recharging
- Blade-thin: Only 1.44" Height



LEKONIC L-358 Flash Master Digital Incident, Reflected & Flash Lightmeter

- Weatherproof
- Built-in adjustable incident dome
- Rotating 270° Receptor Head
- Weight: 5.4 oz



Portable Flash Accessories

Universal Softbox

- Softens and Diffuses Light



Small #VEFD300
Medium #VEFD310
Large #VEFD320

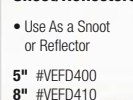
Light Bouncers

- Fits Nearly Any Portable Flash
- Basic #VEFD200
Plus #VEFD210



Snoot/Reflectors

- Use As a Snoot or Reflector
- 5" #VEFD400
8" #VEFD410



Honeycomb Grids

- Tightens Light Beam
- 1/8" #VEFD600
1/4" #VEFD610



Canon Powershot S120

- 5x Optical Zoom • 4x Digital Zoom
- 5.2-26mm f/1.8-5.7 (35mm equiv: 24-120mm) • 3.0" Touchscreen LCD
- SD/SDHC/SDXC Card Slot
- Full HD 1080/60p Video • ISO 12800
- Enhanced Wi-Fi Capabilities

#CAPSS120B* 449.99 **Less \$50 Rebate..... 399.99**



Expires 3-28-15

12 Mega Pixels

Canon Powershot SX60 HS

- 65x Optical Zoom Lens • Built-In Wi-Fi
- 21-1,365mm (35mm Equivalent)
- 3.0" Vari-Angle LCD
- SD/SDHC/SDXC Card Slot
- Full HD 60p Video & External Mic Input
- High Speed AF System & RAW Image Capture

#CAPSSX60HSB 549.99 **Less \$50 Rebate.... 499.99**



Expires 3-28-15

16 Mega Pixels

Canon Powershot G16

- 3.0" LCD • Full HD 1080/60p Video
- 5x Optical Zoom • 4x Digital Zoom
- 6.1-30.5mm f/1.8-2.8 (35mm equiv: 28-140mm) • SD/SDHC/SDXC Card Slot
- Enhanced Wi-Fi Capabilities
- Continuous Shooting at 9.3 fps

#CAPSG16 499.99 **Less \$50 Rebate.... 449.99**



Expires 2-28-15

12 Mega Pixels

Nikon Coolpix L840

- 3.0" Tilting LCD • Built-In Wi-Fi
- 4-152mm f/3-6.5 Nikkor 38x Zoom VR Lens
- 22.5-855mm (35mm Equivalent)
- SD/SDHC/SDXC Card Slot
- Full HD 1080p Video at up to 30 fps
- 76x Dynamic Fine Zoom Function

Black or Red #NICPL840*



NEW

16 Mega Pixels

Nikon Coolpix P610

- 3.0" Vari-Angle LCD • Built-In GPS & Wi-Fi
- 4.3-258mm Nikkor 60x Zoom ED VR Lens
- 24-1440mm (35mm Equivalent)
- 120x Dynamic Fine Zoom Function
- SD/SDHC/SDXC Card Slot
- Full HD 1080p Video at up to 60 fps

#NICPP610*



NEW

16 Mega Pixels

FUJIFILM X30

- 2.8" LCD • Die-Cast Magnesium Alloy
- Full HD 1080 Video at 60fps
- 4x Optical Zoom • ISO 100-12800
- 7.1-28.4mm f/2-2.8 (35mm equiv: 28-112mm) • SD/SDHC/SDXC Card Slot
- Film Simulation and Advanced Filters

Black or Silver #FUX30*



12 Mega Pixels

OLYMPUS Stylus Tough TG-860

- Waterproof to 50' • Crushproof to 220 lb
- Shockproof to 7' • Coldproof to 14°F
- 5x Optical Zoom f/3.5-5.7 Lens
- 3.0" 180° Flip LCD • Built-In Wi-Fi
- SDHC/SDXC Card Slot
- Full HD 1080 Video at 60 fps

Black, Orange or White #OLSTG860*



16 Mega Pixels

Panasonic Lumix DMC-FZ70

- 3.0" LCD • SD/SDHC/SDXC Card Slot
- Full HD 1080i AVCHD Video at 60 fps
- 60x Optical Zoom • 5x Digital Zoom
- 3.58-215mm f/2.8-5.9 (35mm equiv: 20-1200mm) DC Vario Lens
- Creative Controls, Panorama, and Retouch

#PADMCFZ70B*



16 Mega Pixels

Panasonic Lumix DMC-LX100

- 4K Ultra HD Video at 30/24 fps in MP4
- Full HD Video at 60fps in MP4 or AVCHD
- 3.0" LCD • SDHC/SDXC Card Slot
- Full HD 1080 Video Recording
- Leica DC Vario-Summilux f/1.7-2.8 Lens
- Built-in Wi-Fi • External Flash Included

Black or Silver #PADMCLX100*



12 Mega Pixels

SONY CyberShot DSC-HX50V

- 3.0" Xtra Fine LCD
- Full HD 1080/60p AVCHD Video Capture
- 30x Optical Zoom • 60x Digital Zoom
- 4.3-129mm f/3.5-6.3 (35mm equiv: 24-720mm) Lens • SD/SDHC Card Slot
- Built-in Wi-Fi and GPS

#SODSCHX50VB



20 Mega Pixels

SONY CyberShot DSC-RX100 III

- 3.0" Multi-Angle Xtra Fine LCD
- 2.9x Optical Zoom • 11x Digital Zoom
- 8.8-25.7mm f/1.8-2.8 (35mm equiv: 24-70mm) Carl Zeiss Vario-Sonnar T* Lens
- MS Pro Duo/Pro HG-Duo, SDHC/SDXC Card Slot • Full HD Video • Built-In Wi-Fi with NFC

#SODSCRX100M3



20 Mega Pixels

SONY Cyber-shot DSC-RX10

- Built-In Wireless and NFC Connectivity
- 8.8-73.3mm f/2.8 (35mm equiv: 24-200mm) Carl Zeiss • 3.0" Tilting LCD
- Full HD 1080i/p Video at 60 and 24 fps
- MS Duo/Micro, microSDHC Card Slots
- Super Sonicwave Motor for Fast Autofocus

#SODSCRX10B



20 Mega Pixels

MEMORY CARDS

CF Compact Flash

	Delkin				Kingston		Lexar		Sandisk		
	500x	700x	1000x	1050x	Ultimate 266x	Ultimate 600x	800x	1066x	Ultra 50MBs	Extreme 120MBs	Extreme Pro 160MBs
16GB	29.95	37.95	49.95	—	21.95	32.95	40.95	48.95	29.95	38.95	53.95
32GB	44.50	54.99	74.95	89.95	30.95	48.95	51.97	79.99	49.99	58.95	83.39
64GB	84.50	72.50	99.95	159.95	49.95	—	72.95	124.00	—	87.89	149.00
128GB	—	194.95	214.00	254.95	—	—	181.14	279.95	—	199.95	269.99
256GB	—	—	—	—	—	—	399.95	543.91	—	—	549.95
512GB	—	—	—	—	—	—	899.00	—	—	—	—

XQD High-Speed for Nikon D4

	Lexar	Sony
	Professional 1333x	N Series 125MBs
32GB	99.95	99.95
64GB	130.99	189.95

SDHC Secure Digital High Capacity

	Delkin	Kingston	Sandisk	
	Pro Class10	Micro Class 10 Mobility	Standard Class 4	Micro Class 4
4GB	7.95	—	4.95	4.75
8GB	9.95	7.99	5.95	5.95
16GB	10.95	10.95	14.95	8.95
32GB	17.95	19.56	15.95	16.95

CFast 2.0 High Speed

High-speed file transfer to meet the demands of broadcast, cinema, and photography.

	SANDISK	LEXAR
	Extreme Pro 515mb/s	3400x 510mb/s
32GB	179.99	128GB..... 640.79
128GB	799.95	64GB..... 352.43 256GB..... 1,067.99

UHS1 Ultra High Speed

	Lexar		Sandisk		Sony		Delkin	Kingston	Sandisk		Sony	Delkin	Lexar		Sandisk
	Class 10 400x	600x	Micro 633x	Extreme 80MBs	Extreme Pro 95MBs	Micro 80MBs	Class 10 94MBs	Micro 7.75	633x	90MBs	Extreme 60MBs	Extreme Pro 90MBs	1000x 150MBs	2000x 300MBs	Extreme Pro 280MBs
SDHC	8GB	—	—	19.15	—	—	12.49	7.75	17.95	—	—	—	—	—	—
	16GB	14.95	14.60	23.95	24.95	29.95	18.95	8.99	31.95	19.95	14.99	—	64.95	21.24	64.99
	32GB	23.95	23.95	34.95	37.95	39.95	26.95	16.49	38.95	38.50	21.99	—	114.95	32.75	114.95
SDXC	64GB	36.99	40.75	66.95	64.95	75.99	39.95	32.95	84.95	74.95	44.95	—	54.18	127.83*	224.99
	128GB	—	81.95	—	137.95	—	78.95	—	149.95	—	147.95	—	99.95	—	—
	256GB	—	171.89	—	—	—	—	—	359.95	—	299.95	—	295.87	—	—
	512GB	—	—	—	—	—	—	—	—	—	599.95	—	—	—	—

Note: Not all devices support SDXC cards

* with UHS-II Reader



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impact™

Parabox Speedlight Kit

Kit Includes:

- 24x36" Parabox Softbox
- Umbrella Bracket with Adjustable Shoe
- Adjustable Locking Triple Flash Adapter
- 10" Air-Cushioned Light Stand

#IMPBSB2436K \$218.84

lighting equipment and accessories

Astral Extreme 2-Light Portrait Kit

Kit Includes:

- 2 x Astral Extreme AS-X-400 Monolight
- 10" Air-Cushioned Light Stand
- Speed Ring
- Luxbanx Small 36"

- Octagonal Softbox • Fabric Grid 36" for Luxbanx
- Convertible 45" Umbrella - White Satin with Removable Black Backing

#IMASX4002LK \$1,124.50

Oben™

You're On Steady Ground

Tripods with Ball Head

- Detachable Leg and Column Form Monopod
- Non-Rotating Twist-Lock Legs
- Grooved center column • Bubble Level/s
- Rubber Feet & Retractable Metal Spikes
- Included padded carry bag

	Model	Ball Head	Load Capacity	Max. Height	Folded	Weight	SKU #	Price
Anodized Aluminum Tripods								
AT-3421	AT-3421	BA-106T	6.6 lb	59"	16.8"	2.7 lb	#OBAT3421106T	\$159.95
	AT-3431	BA-108T	8.8 lb	61.3"	17.3"	2.8 lb	#OBAT3431108T	\$199.95
	AT-3441	BA-111T	11 lb	63.4"	17.5"	3.5 lb	#OBAT3441111T	\$249.95
	AT-3451	BA-113T	13.2 lb	65.5"	18.1"	3.6 lb	#OBAT3451113T	\$289.95
	AT-3461	BA-117T	17.6 lb	67.1"	18.9"	4.5 lb	#OBAT3461117T	\$299.95
6x Carbon Fiber Tripods								
	CT-3431	BE-108T	8.8 lb	59.5"	17"	2.5 lb	#OBCT3431108T	\$399.95
	CT-3451	BE-113T	13.2 lb	61.3"	17.1"	2.5 lb	#OBCT3451113T	\$479.95
	CT-3461	BE-117T	17.6 lb	64.5"	17.4"	3.1 lb	#OBCT3461117T	\$479.95
	CT-3481	BE-126T	26.4 lb	68"	18.9"	3.8 lb	#OBCT3481126T	\$499.95
	CT-3521	BE-106T	6.6 lb	56.4"	14.8"	2.4 lb	#OBCT3521106T	\$379.95
	CT-3531	BE-108T	8.8 lb	60.8"	15.5"	2.5 lb	#OBCT3531108T	\$399.95
	CT-3551	BE-113T	13.2 lb	62.4"	16"	2.6 lb	#OBCT3551113T	\$469.95
	CT-3561	BE-117T	17.6 lb	64.3"	16.8"	3.1 lb	#OBCT3561117T	\$349.95
	CT-3581	BE-126T	26.4 lb	67.9"	16.9"	3.9 lb	#OBCT3581126T	\$369.95

BATTERY GRIPS

- Accepts 2 lithium-ion batteries to effectively double the camera's battery life (Batteries not included)
- The included AA battery holder allows you to use 6 AA batteries for added convenience (except BG-N3)
- Alternate shutter release button, main and sub command dials, and an AE-L/AF-L button are provided to facilitate shooting in a vertical orientation

for Canon 5D Mark III	BG-C9	#VEBGC9.....	\$99.95
for Canon 5D Mark II	BG-C2	#VEBGC2.....	\$69.95
for Canon 7D.....	BG-C4	#VEBGC4.....	\$64.95
for Canon 70D	BG-C10	#VEBGC10	\$84.95
for Canon 60D	BG-C6	#VEBGC6.....	\$69.95
for Canon T5i, T4i, T3i, T2i	BG-C5.2	#VEBGC52.....	\$67.95
for Nikon D7100.....	BG-N11	#VEBGN11	\$89.95
for Nikon D5300.....	BG-N13	#VEBGN13	\$59.95
for Nikon D3300, D3200.....	BG-N12	#VEBGN12.....	\$59.95
for Nikon D600, D610	BG-N10	#VEBGN10.....	\$79.95
for Nikon D800, D800E	BG-N7	#VEBGN7	\$89.95

PHOTOGRAPHY ACCESSORIES

FILTERS

HOYA

B&H SPECIAL! Buy 3 or more Hoya Filters & Get 10% Off

	52mm	58mm	67mm	72mm	77mm
UV, Skylight (1B) HMC	16.50	21.50	27.50	29.95	36.20
UV, Skylight (1B) Super HMC	27.89	26.49	33.00	52.95	44.99
Linear Polarizer	16.99	25.00	38.85	36.85	44.90
Circular Polarizer	23.95	29.95	34.95	42.95	38.90
Circular Polarizer HMC	39.95	49.00	55.90	69.00	104.90
"Moose" Warm Circular Polarizer	35.75	39.55	53.90	55.65	91.50
K2 Yel, X0 Yel/Gm, Gm X1, Or G, Red 25A HMC	23.95	28.35	41.95	46.35	60.90
Close-Up Set (+1, +2, +4)	39.99	47.35	53.00	63.00	68.00
Close-Up Set HMC (+1, +2, +4)	52.68	64.88	73.00	100.68	145.35
Intensifier - Blue, Green Field, Enhancement (Red)	34.68	39.95	55.08	60.00	71.50
Neutral Density 2x, 4x, 8x HMC	23.88	19.95	36.95	30.99	34.80
Star 8, Star 8	16.89	22.50	43.35	49.90	46.68

Filter Stack Caps 49mm.....	10.95	52mm.....	10.95	55mm.....	10.95	58mm.....	14.95
Filter Stack Caps 62mm.....	12.95	67mm.....	12.95	72mm.....	13.95	77mm.....	16.95
Filter Wrenches Set of 2 for 48-58mm Filters #GBFW4858	4.95						
Filter Wrenches Set of 2 for 62-82mm Filters #GBFW6277	4.95						

B+W

B&H SPECIAL! Buy 3 or more B+W Filters & Get 5% Off

	55mm	58mm	62mm	67mm	72mm	77mm
UV Haze SC	18.50	24.95	28.99	31.95	34.00	39.99
UV Haze MRC 010M	35.50	31.50	36.30	42.90	49.89	71.75
Circular Polarizer SC	83.95	85.95	83.50	80.00	73.95	99.00
Circular Polarizer MRC	78.00	87.53	82.50	109.99	89.99	119.99
Circular Polarizer Slim	56.95	49.99	68.00	69.99	59.99	80.00
Skylight KR1.5 (1A)	24.50	25.95	31.95	38.95	42.00	53.95
Digital Pro UV MC	41.95	41.95	44.00	—	—	—
Graduated (N.D. & Colors)	99.95	106.95	99.50	109.50	142.50	152.95
Neutral Density 106	56.00	60.95	97.95	105.95	121.95	137.95
Close-Up Lenses 1, 2, 3, 4, 5	25.95	25.95	31.95	38.95	45.95	53.95

FILM - B&W AND COLOR

COLOR PRINT

FUJIFILM	Kodak
Superia	Ektar
CA 200 135-24.....	100 135-36.....
CH 400 135-24.....	100 120 Roll.....
CH 400 135-36.....	Portra
CZ 800 135-24.....	160 135-36.....
Pro	160 120 Roll.....
400H 135-36.....	160 220 Roll.....
400H 120 Roll.....	160 220 PP (5).....
	400 135-36.....
	400 120 Roll.....
	400 220 Roll.....
	400 220 PP (5).....
	400 220 PP.....
	800 135-36.....
	800 120 Roll.....

COLOR SLIDE

FUJIFILM	Velvia RVP
Provia	Pro 50 135-36.....
RDP 100F 135-36.....	Pro 50 120 Roll.....
135-36PP (5).....	100 135-36.....
RDP 100F 120 Roll.....	100 120 Roll.....
135-36PP (5).....	

PROCESSING MAILERS

FUJIFILM	Slide
36 Exposures	Print C41 35mm.....
(35mm).....	Print C41 120 Roll.....
	Print C41 220 Roll.....

BLACK & WHITE PRINT

ILFORD	Infrared
Pan F+ 50 135-36.....	SFX 200 135-36.....
Pan F+ 50 120 Roll.....	SFX 200 120 Roll.....
FP4+ 125 135-36.....	
FP4+ 125 120 Roll.....	
HP5+ 400 135-36.....	
HP5+ 400 120 Roll.....	
Delta Pro	
100 135-36.....	
100 120 Roll.....	
400 135-36.....	
400 120 Roll.....	
3200 135-36.....	
3200 120 Roll.....	
XP-2 Super	
400 135-36.....	
400 120 Roll.....	

LIGHTING

Background System

Stands	
Economy.....	74.95
Port-A-Stand.....	114.95*
Multi 3	
Polevault.....	217.99
* FREE! Roll of White Paper w/Purchase	
Paper	
Available in 48 Colors	
53" x 12 yds.....	24.95
107" x 12 yds with Core.....	45.95

Panel Frame Reflector Kits

Zebra Gold / Silver	
• Reversible	
• 2-Sided Fabric	
• Collapsible	
• Aluminum Alloy Frame	
• Padded Shoulder Bag	
43 x 67" #IMFPK436ZGS.....	299.95
59 x 82" #IMFPK598ZGS.....	464.95

Octacool Light Kit

with 29.5" Octobox	
• Octacool 6 or 9 Lamp Fixture	
• Removable Aluminum Reflector	
• 28w Lamps	
• Internal Diffusion Baffle	
Octacool-6 #IMOC6SB.....	199.95
Octacool-9 #IMOC9SB.....	259.00

PowerSync16-80 Transceiver

• 80-Channel Wireless Control	
• Range: up to 720'	
• 4 Individual Groups	
• Sync Up to 1/250s	
• Hands-Free Shutter Release Function	
#IMPS80.....	164.95

Luxbanx Duo

Medium Strip Softbox	
• For Strobe, LED, Fluorescent Lights	
• Also Compatible with Quartz Lights	
• Maximum Quartz Wattage: 1,000W	
• Heat-Resistant Textured Silver Interior	
• Removable Inner Baffle, Front Diffuser	
• Fits Speed Rings for Most Popular Brands	
• Optional Fabric Grids	
16x55" #IMLBSTDM.....	199.95

Luxbanx Large Octagonal Softbox

• White Interior	
• Spare Rod	
• Removable, Recessed Front Diffuser	
• Removable Inner Baffle	
• For Use with Strobe Only	
• Fits Speed Rings for Most Popular Brands	
• Optional Fabric Grids	
84" #IMLBOL.....	319.95

QuikBalance Tri-Fold Panel

• Accurate Color Balance & Exposure	
• 18% Gray, Neutral White, Neutral Black	
• Focus Targets	
• Folds to 1/3 Full Size	
• Zippered Storage Sleeve Included	
12x36" #IMQBPTF12.....	49.75

VS-LCD400 Digital Monolight

• Power is variable over a 4-stop range	
• Power is adjustable in 1/10 stop increments, from full to 1/8 power	
• Digital readout coupled with the power variator	
• Limited Auto Dump feature	
• Built-in optical slave	
400ws #IMVSLCD400.....	327.75



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Economy Background Kits with Wrinkle-Resistant Background



- 5'x9' polyester background
- Wrinkle-resistant material
- Glare-free, matte finish
- Sewn-in rod pocket
- Machine washable
- Background stand



4 Kit Options!



5'x9' Black Background + Stand
59-9920 \$79.95



5'x9' Gray Background + Stand
59-9912 \$79.95



5'x9' White Background + Stand
59-9901 \$79.95



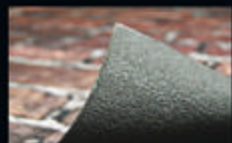
5'x9' Green Background + Stand
59-9946 \$79.95

14 Individual Background Color Options



Floor Drops - Realistic Backgrounds for the Floor or Wall

Floor Drops are amazingly lifelike, detailed, and realistic studio backgrounds for the floor. Easily create the look and feel of location shots in the studio. Floor Drops are printed on quality polyester, with a heavy-duty 1.5mm non-slip rubber back.



1.5mm thick, non-slip rubber backing



Roll up for easy transport & storage



Use as a floordrop or as a backdrop



Available in 5'x7' or 8'x8' to fit any studio



Very realistic polyester printed surface

24 Realistic Floor Drop Options



Collapsible Backgrounds starting at \$149



Collapses to just 28"

Reversible

Royal Tone CB100	Lakeside CB102	Monsoon CB104
Indigo Nights CB106	Spring Essence CB108	Earth Tone CB110
Black/White CB112	Dark/Light Gray CB114	Green/Blue CB104

Retro

Antique Blk RC2000	Red RC2002
Black/White RC2004	Blue RC2006
Green RC2008	Purple RC2010

Portable, compact, and simple to set up and take down, Savage Collapsible Backgrounds are an ideal choice for photographers looking for a versatile backdrop that easily makes the transition from studio to location.

- Sized to 5'x6' & collapses to just 28"
- Carry bag included for easy transport
- Perfect for on-location photography

Kits

Royal Tone	CB100-KIT
Lakeside	CB102-KIT
Monsoon	CB104-KIT
Indigo Nights	CB106-KIT
Spring Essence	CB108-KIT
Earth Tone	CB110-KIT
Black/White	CB112-KIT
Dark/Light Gray	CB114-KIT
Green/Blue	CB104-KIT
Antique Black	RC2000-KIT
Retro Red	RC2002-KIT
Retro Blk/White	RC2004-KIT
Retro Blue	RC2006-KIT
Retro Green	RC2008-KIT
Retro Purple	RC2010-KIT

All collapsible kits include a 5'x6' background, carry bag and 8' aluminum stand.

Muslin & Fabric Backgrounds starting at \$55



Crushed Muslin	Washed Muslin	Retro Muslin	Hand-Painted Muslin	Solid Color
Bedona Red 10x12' DM0112 10x24' DM0124	Sky Blue 10x12' W05012 10x24' W05024	Red 10x12' RET0112	Venus 10x10' 406004-1010 10x12' 406004-1012 10x20' 406004-1020	White 10x12' S00112 10x24' S00124
Blue Winter 10x12' DM0212 10x24' DM0224	Light Gray 10x12' W06112 10x24' W06124	Pink 10x12' RET0113	Verona 10x10' 406010-1010 10x12' 406010-1012 10x20' 406010-1020	Black 10x12' S00212 10x24' S00224
Mocha Brown 10x12' DM0312 10x24' DM0324	Forest Green 10x12' W05212 10x24' W05224	Baby Blue 10x12' RET0114	Petra 10x10' 406010-1010 10x12' 406010-1012 10x20' 406010-1020	Gray 10x12' S01212 10x24' S01224
Gray Blues 10x12' DM0412 10x24' DM0424	Brown 10x12' W05312 10x24' W05324	Antique Brown 10x12' RET0115	Clyde 10x10' 406004-1010 10x12' 406004-1012 10x20' 406004-1020	Chrome Green 10x12' S04612 10x24' S04624
Autumn Brown 10x12' DM0512 10x24' DM0524	Cranberry 10x12' W05412 10x24' W05424	Antique Black 10x12' RET0116	Milano 10x10' 406000-1010 10x12' 406000-1012 10x20' 406000-1020	
Aqua Blue 10x12' DM0612 10x24' DM0624	Dark Gray 10x12' W05512 10x24' W05524	Black Cream 10x12' RET0117	Ecstasy 10x10' 406004-1010 10x12' 406004-1012 10x20' 406004-1020	

Kits

10'x20' Muslin Backdrops
Venus 62037-2620
Verona 62037-1820
Petra 62037-1020
Clyde 62037-0420
Milano 62037-3020
Ecstasy 62037-2420

10'x12' Solid Backdrops
White 01PAS-12
Black 02PAS-12
Green 03PAS-12
Gray 04PAS-12
Blue/White 0112PAS-12
Black/White 0120PAS-12

All muslin kits include a 10'x12' or 10'x12' backdrop, and 10'x12' high, portable Porta-Stand.

Vinyl Backgrounds starting at \$87



Pure White	Matte Black	Chrome Green	Photo Gray
5'x7' V01-0507	5'x7' V02-0507	5'x7' V46-0507	5'x7' V70-0507
8'x10' V01-0610	8'x10' V02-0610	8'x10' V46-0610	8'x10' V70-0610
8'x20' V01-0620	8'x20' V02-0620	8'x20' V46-0620	8'x20' V70-0620
9'x10' V01-0910	9'x10' V02-0910	9'x10' V46-0910	9'x10' V70-0910
9'x20' V01-0920	9'x20' V02-0920	9'x20' V46-0920	9'x20' V70-0920
10'x10' V01-1010	10'x10' V02-1010	10'x10' V46-1010	10'x10' V70-1010
10'x20' V01-1020	10'x20' V02-1020	10'x20' V46-1020	10'x20' V70-1020

Savage Vinyl Backgrounds provide an ultra-smooth background and have a unique matte finish that eliminates glare. Vinyl stands up extremely well to wear, resists scuffs and is very easy to clean.

- Durable glare-free, matte finish material
- Moisture-resistant, easily cleaned finish
- Sturdy core prevents wrinkles and sagging

Kits

White Vinyl Kit	62037-0512
Black Vinyl Kit	62037-0212
Green Vinyl Kit	62037-4612
Gray Vinyl Kit	62037-7012

All vinyl kits include a 5'x12' vinyl background, and 10'x12' high, portable Porta-Stand.

Green Screen Photo & Video Kits starting at \$65

Software Included!



Photo Creator Kit	Digital Photography Kit	Green Screen Suit with FREE Sony Movie Software	Basic Green Screen Video Kit	Premium Green Screen Video Kit
Includes: • 5'x7' Collapsible Green Screen • 720 Digital Backgrounds • Green Screen Wizard (PC/Mac) • Removable hanging hooks	Includes: • 5'x6' Collapsible Green Screen • 720 Digital Backgrounds • Green Screen Wizard (PC/Mac) • IF Aluminum stand	Includes: • Full-Body Chrome-key Green Screen Suit • Sony Movie Studio Platinum 12 software (PC)	Includes: • 10'x12' Muslin Green Screen Background • Sony Movie Studio Platinum 12 software (PC)	Includes: • 10'x12' Muslin Green Screen Background • Sony Movie Studio Platinum 12 software (PC) • Portable Background Stand
DSK100	DPK100	SMALL: VIOSMD LARGE: VIOSLG	VID1012	VID1024-PAS

Mat, Mount & Presentation Board



A neutral deep board is significantly "black" than standard presentation board. Other presentation board tends to have gray or blue tones. TrueBlack is made with a solid black core middle and lined on both sides with deep black, 4ply/40pt thickness.

8'x10"	200 QTY	414001
11'x14"	100 QTY	414002
16'x20"	100 QTY	414004

Prestax® Mounting Board



Prestax® is a superior, pH neutral, pressure sensitive mounting board that requires no tissue, no heat and no special equipment, making it simple, fast, and economical to use. Peel back the release sheet, position the artwork or photo, and firmly press down, smoothing over the entire surface. 50pt thickness.

Pressure Sensitive		
8"x10"	200 QTY	30050
11"x14"	100 QTY	30052
16"x20"	100 QTY	30054

Black/White Cut Size Mat Board



Savage Cut Size Mat Board is made from the finest cream core pulp and acid-free papers. 4ply/40pt thickness.

Black/White Smooth		
8"x10"	200 QTY	15401
11"x14"	100 QTY	15402
16"x20"	100 QTY	15404



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- High resolution scans up to 500MB+ on our Imacon 848 scanner
- Fine art copywork and edition printing
- Affordable quantity scanning of prints and slides
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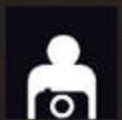
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THE OLD OAK TREE

Shutterbug reader Erick Castellón has a particular attraction to lone trees because of the patterns and textures they create against the sky. This stunning image of an oak tree was captured by Castellón in Calero Park in San Jose, California, in February 2015. "On the day I took this shot, I had been watching the clouds early in the day and was hoping for something interesting," Castellón says. "My plan was to head to the beach as I normally do when the clouds look promising, but on this day I procrastinated and had a late start so I headed here in hopes for a good sunset, but then the clouds got heavier. So the fallback plan was long exposures and some black-and-white photos." He shot this 102-second exposure with a Canon EOS 60D, an EF 24-70mm f/2.8L II USM lens, and a Lee's 10-Stop ND Big Stopper filter. His setup was mounted on a Manfrotto 190CXPRO4 tripod with a Vanguard ABH-340L semi-elliptical ball head. His settings were ISO 100, f/10, custom White Balance, and a 27mm focal length. The image was later converted to black and white using Nik Silver Effects Pro 2.0. "I've always loved black-and-white photography," he says. "The tonality in a black-and-white image can convey such wonderful moods depending on the subject." See more of Castellón's work on his Flickr page: www.flickr.com/photos/erick_castellon.

Editor's Note: Every month we will feature an image in Final Shot from Shutterbug Photo of the Day on Shutterbug.com.



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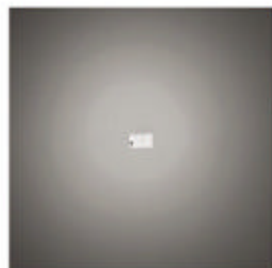


FIGURE ONE • DIRECT
COVERAGE ANGLE = 30°
F32+ @10', ISO100, 640WS
F5.6 @ 80', ISO200, 640WS



FIGURE TWO • W/DIFFUSER
COVERAGE ANGLE 120°
F11 @10', ISO100, 640WS
F4 @30', ISO100, 5WS



FIGURE THREE • W/20° GRID
COVERAGE ANGLE = 20°
F8+3/10 W/DIFFUSER, 10'
F22+6/10 W/NO DIFFUSER, 10'



FIGURE FOUR • FACE VIEW
VERY EVEN ILLUMINATION
+/- 1/4f ACROSS SURFACE
PERFECTLY ROUND SHAPE

FIGURE ONE . . . DIRECT REFLECTOR PATTERN

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FIGURE TWO . . . WITH INCLUDED 3-LAYER DIFFUSER SOCK

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FIGURE THREE . . . PATTERN WITH OPTIONAL 20° GRID

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FIGURE FOUR . . . FACE VIEW WITH INCLUDED DIFFUSER

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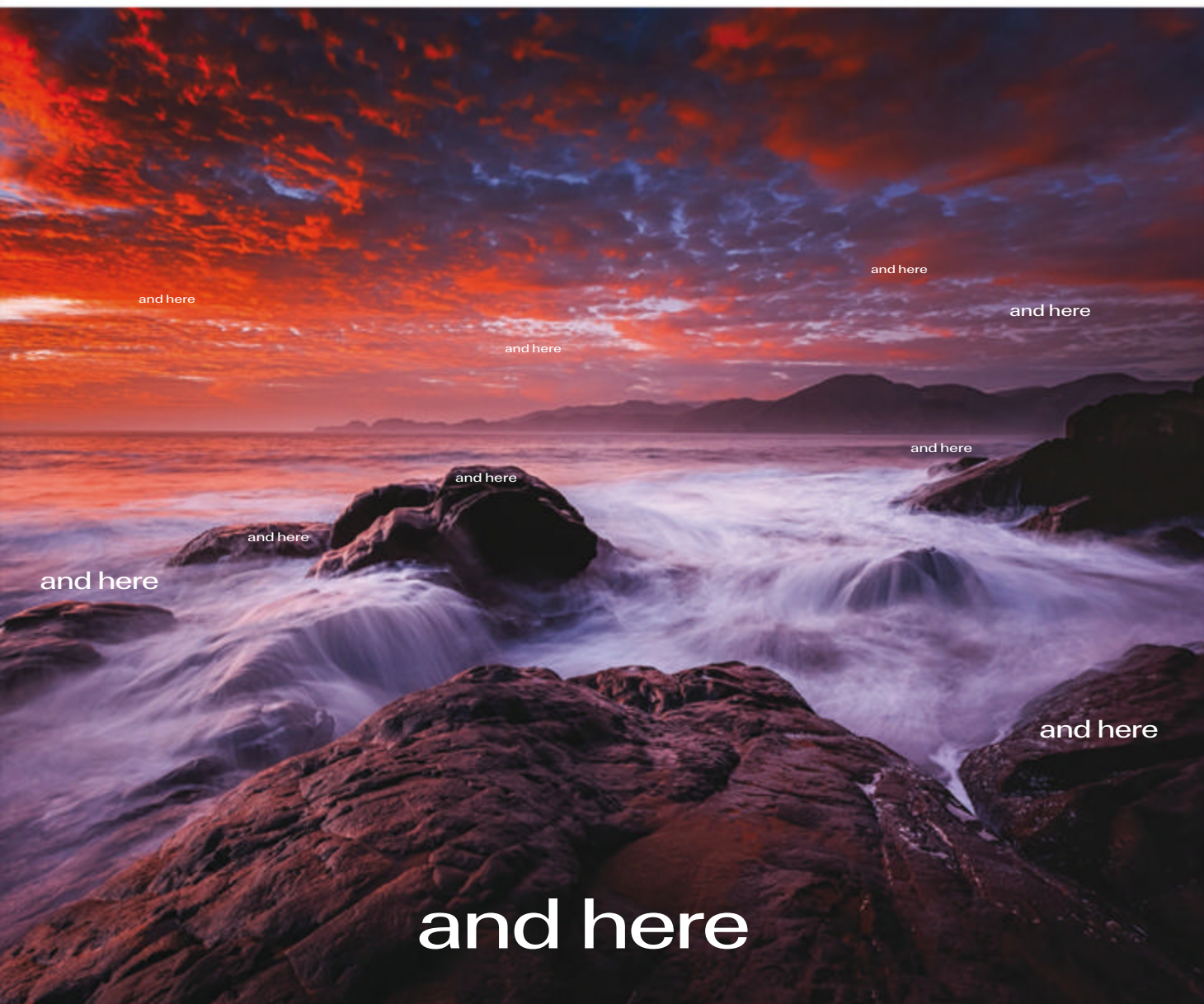
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